THE NEW YORK DRAMATIC MIRROR

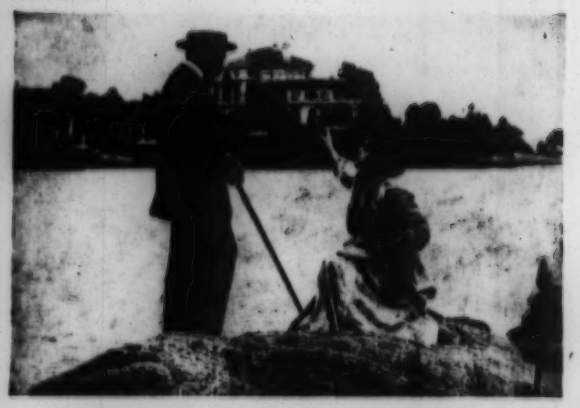
White, N. Y.

SCENE FROM THE COMMUTERS AT THE CRITERION THEATRE

May De Sousa to Taylor Holmes: "Leave the Room, Sir!"

BIOGRAPH FILMS

Trade Mark Trade Mark



RELEASED SEPT. 19, 1910

A SUMMER TRAGEDY

Biograph Romance of a Punctured Bluff

Nerve is a most valuable asset, and Clarence had it in abundance. Getting a week's vacation he hies himself to the seashore, where he registers as a millionaire. Here he meets Mabel, who poses as an heiress. He points to his private yacht out at anchor, while she tells of her palace by the sea. Each thinks the other the real article, so he proposes, she accepts. Vacation time up, they must part, but parting is such sweet sorrow, and they swear eternal constancy. Their dream, however, is rudely disturbed, for when next they meet she finds him tending the soda fountain at a drug store, while he finds her doling out "ham-and" in a cheap restaurant.

Approximate length, 987 feet.

RELEASED SEPT. 22, 1910

THE OATH AND THE MAN

A Story of the French Revolution

This picture shows the tyranny to which the peasant class of France were subjected. The lord held his tenantry in abject slavery, satisfying his capriciousness to whatever length his whims carried him. Here is shown an instance where he took possession of one of his tenants' wives, brought her to his palace and made a lady of her. The outraged husband would have killed them both but for the old village priest, who made him take an oath he would not, impressing him that vengeance belonged to the Divine Master. Later, when the Revolution breaks out the guilty couple surely get the punishment they justly deserve, but not through violence at that. She learns a bitter lesson, for her covetousness has brought shame, terror, poverty and isolation. The production comprises a series of the most beautiful scenes ever photographed.

Approximate length, 997 feet.

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The New York Dramatic Mirror

VOLUME LXIV NEW YORK, WEDNESDAY, SEPTEMBER 21, 1910 No. 1657

Signs to Be Noted

THE THEATRICAL SEASON is not far enough advanced to warrant any estimate of the fruits it may yield, but there are certain signs that should be noted by all concerned with the stage in a business way.

In New York City several plays have scored distinct successes, while a greater number have failed to show that vitality which would warrant their continuance on the boards. The more marked successes of the season thus far may be regarded as certain dramatic futures outside of New York, for they have developed those qualities which please theatregoers everywhere. On the other hand, there may be three or four of the new season's plays that have failed to score here without serious prejudice to their possibilities in other cities, for now and then a play which fails here finds prosperity on the road, just as now and then a play that in smaller cities satisfies the public can win no certain vogue in New York. These things are not always plain as to some ordinarily successful plays, while the unusually successful plays furnish reasons for their popularity that admit of no question or argument.

One set of facts stands out clearly, and should be studied. What is known as "a great New York success" does not mean on the road exactly what it once meant. This is not to say that a great dramatic success in New York on lines of integrity and normality will not appeal elsewhere. But it is to say that a New York reputation for a play that has a peculiarly metropolitan appeal does not mean so much in the provinces as it used to mean. New York has grown larger and larger, and it has broadened its dramatic viewpoint. But many of the cities called minor in importance—cities of profit theatrically in good circumstances—have also broadened their dramatic viewpoint without reference to their material growth. And they are more critical, and more apt to form opinions upon the drama without so great a reliance upon metropolitan judgment as they were wont to place. They scan more carefully than they used to scan the offerings set before them, and analyze preliminarily with a riper judgment than they formerly displayed.

In other words, to come to the gist of this matter, there has developed a certain uniformity of dramatic estimate in this country, and it is not safe nowadays to ignore outside of New York those elements of appreciation which are here recognized and catered to as far as the drama is concerned. And the day of pretension without actual performance to supplement it has passed.

And more and more, it is evident, integrity and an adherence to facts are now looked for in the better centers of the country that have been relied upon for profitable theatrical patronage. Methods of promotion that formerly were tolerated, if they were not actually fruitful, will no longer serve the ends that once inspired them. Press agency, for example, must nowadays inform truthfully rather than be employed mainly to stimulate the public imagination. The public, desiring the best that management can provide, will assist in dignifying its great institution of amusement, but it will have little hand in any policy that harks back to sensational method or patent misinformation.

And best of all—it will prove to be the best for all in the end—is the strong predilection of the public for American-made plays. It cares less and less for the imported drama, and more and more for its own. And this prepossession should be studied with care by those who provide the American theatre with productions.

Baseless and Useless

THE CENSORING NOTION which actuates so many of that large and busy class of persons that would neglect their own affairs to guard the welfare of others who really do not need their solicitous services is not harassing the theatre alone.

Books which generations have found valuable aids to life at its best are falling under the ban of these busybodies, and unhappily those who depend on a library which is under an asinine direction that assumes to dictate as to what people shall read are subjects for sympathy from others who may choose books as they please and peruse at will.

There are persons in any community that would sift libraries down to Holy Writ and works upon theology—they, themselves, of course, discriminating as to whether this or that theological work should be permitted—and these same persons, no doubt, if they could, would abolish the theatre altogether. But the great majority—the committee of the whole, as it were—are not of the same kind. Hence, life in some of its aspects is the more worth living.

Undoubtedly a need for reform in this or that matter periodically arises. Reformers, however, are always active to one or another end, and invariably they are so radical that they would seriously disturb a desirable order of things if they were permitted to have their way. It is the sound common sense of the mass of people, who really know how far a reform should go and the point at which it should stop, that often saves the credit of the best of those who would make new rules for common conduct.

And how silly all attempts at a general censorship of the theatre seem to be when the conditions of theatrical amusement are studied in a sane way. There are so few theatres—or places called theatres—that cater to any public but the general public that their existence has no place in considering the question. The theatre as a rule calls within its doors all sorts and conditions of persons, the great majority of whom—analyze audiences when and where you will—are normal-minded, with definite desires as to amusement that are satisfied by average offerings. Let any manager—whether he directs a motion-picture entertainment or a theatre where regular drama is shown—offend in that which he puts forward, and the result is plain. The average audience embodies a censorship which approves or condemns, and that with no uncertainty.

The great public wants clean entertainment in the theatre, and it will have none other. Melancholy-visaged prudes and habitual reformers may prate and protest, harangue and howl, but this simple fact stands out to refute them and to mark their efforts as a waste of energy.

Play or Actor?

SEVERAL PLAYS of late have been so successful that this season sees them on tour represented by four, five or six companies respectively.

This sending out of several companies in a play that has been very successful in New York is no new development. Years ago the plan to quickly reap the profits possible from a successful drama by this means was followed, the original company being supplemented by "number twos" and "number threes," but the greater increase in the number of companies now employed with a popular drama is worthy of note.

Formerly it was the practice to cheapen supplementary companies, but that was found to be unwise. In fact, that practice put the system into disfavor, and now it would be the height of folly for a manager to send out an inferior organization in a play with a reputation, unless the play itself had rare elements of popularity, and in this respect was essentially "actor proof."

The attempt nowadays is to follow the personnel of an original company as nearly as possible in the formation of a supplementary organization, "types" dominating in the selection. Thus an actor who succeeds an original player in a drama is required to resemble that original in appearance, and he also must copy the original actor's conception of the part to be played as nearly as it is possible to do so in the action.

This adherence to types is one of the practices that is causing discussion as to what may happen in the future, when, if the practice shall be continued indefinitely, there may be found nothing but superficial possibilities as to personal requirements in the drama. The public desires something more than mere appearance in a player. The present method, it is believed, is bound eventually to be fatal to the art of acting, which involves much more than a pleasing apparition.

In the cases of the several successful plays which are now respectively represented throughout the country by from three to six companies, another of the more ancient maxims of the stage—fallen into desuetude in late years—is verified. These plays, thus represented, prove that one actor of a certain sort is as good as another of the same sort. It is the play that the public wants to see. Thus, after all, the play's the thing.

THE NEW YORK DRAMATIC MIRROR

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NEW YORK, - - - - - - - SEPTEMBER 21, 1910

A SPECIAL INTRODUCTORY ORDER.

The Mirror will be sent to new subscribers not at present on our books for 3 months for 50 cents, payable in advance

The Usher

When THE MIRROR started its contest in the naming of the twenty-five most popular plays some time ago, the local post-office authorities ruled against the offering of a prize to the winner thereof as against "the lottery law." Such a decision THE MIRROR held and still holds to be absurd.

That an advertisement offering a prize for the best essay on the merits of a food product does not violate the laws against the distribution of information regarding a lottery is the decision of Judge Thomas Ives Chatfield in the case of the Brooklyn *Eagle's* attempt to enjoin Postmaster E. W. Voorhies from refusing to receive for mailing copies of the *Eagle* containing such an advertisement. Judge Chatfield said:

"The wording of any advertisement, or the precise application of this decision, cannot be determined in anticipation of every possible change which may be made in the language of the advertisement itself. The defendant will not be precluded from showing at a trial that the scheme or plan as worked out, or as advertised through the mails, is really a lottery; but on this record, with good faith admitted, and a bona fide contest being planned for a competition in essay writing, the mere fact that it is an advertising scheme does not make the plan a lottery."

Nor was THE MIRROR contest a lottery or related to the lottery idea even in the most remote way. Discrimination should be used by post-office officials in all such matters. A contest which legitimately stimulates interest in the theatre and inspires study of plays, rewarded by a nominal sum as a prize, should not be confounded with gambling schemes, which are quite properly excluded from the mails.

♠

The Rev. William A. McLaughlin, rector of the Catholic Church of St. Stephen, Philadelphia, probably the most widely known and generally beloved priest in that city, died suddenly several days ago on board the steamship *California* on his way to Ireland to recuperate his broken health. He was about seventy years old.

Father McLaughlin was widely known among the profession of the theatre. He loved the stage and bore himself toward its people with an impulse of companionship. Charles J. Fyffe, librarian of the Edwin Forrest Home, had long known the popular priest, who by his labors had built up a great church and school in Philadelphia from small beginnings.

"Deeply interested in everything theatrical," says Mr. Fyffe, "his 'den' was a veritable museum of stage lore. The walls were hung with rare prints, etchings, engravings and photographs of scenes from plays, autographed portraits of star players, past and present, and his shelves were piled high with folios, quartos, bound volumes and pamphlets, prompt books and manuscripts., from Shakespeare to the play, The Last Loaf, in which the reverend father himself appeared in the little theatre used by the dramatic club of his school, organized and instructed by him. In his 'den,' also he kept chests of wardrobe and a collection of wigs, beard and make-up for all needs."

♠

George P. Goodale, the veteran critic of the Detroit *Free Press*, commenting upon the recent expression by THE MIRROR regarding theatre ticket speculators, says:

Greed and impudence are the real stock in trade of the ticket speculators. It is a singular commentary on the helplessness of the law in New York that they are still able to defy decency, to insult men and women with impunity, and to make of themselves a menacing nuisance in circumstances that constantly aggravate the offenses for which they are notorious. Now that Mayor Gaynor is about to return to the active performance of his duties as chief executive of the city wherein these offenses flourish, there may, perhaps, be reason for a gleam of hope. In any case it would be interesting to learn the why of the pull of the pirates.

The mayor, or Mr. Mitchel, acting in his stead, could begin no more popular movement than one against these pests of the theatres.

♠

The Swiss, according to the *Westminster Gazette*, are about to erect a monument to commemorate Rachel's birth in their territory.

She was born in the Golden Sun Inn at Munf in the Canton of Aargau, her father being described in the parish register as "*un homme qui colporteit.*" He had been educated to be a rabbi, but had become a peddler, and drove across Europe selling soap, ribbons, laces, and popular illustrated almanacs.

His cart contained his family as well as his wares, and it needed to be a large one to do so, for his wife, Esther Haya Felix, bore him no fewer than sixteen children, though only six of them lived to grow up.

The fullness of his quiver was apparently one of the reasons why he gave up peddling and settled at Lyons, where he became a teacher of German, while his wife dealt in ladies' cast-off clothes.

♠

Magicians—at least modern magicians—are merry fellows as a rule.

The Yogi Club, of Philadelphia, had a banquet one night last week. The club is composed of "magicians."

During the dinner the waiters were played upon to general amusement. One saw with delight a $10 bill placed on the table as his "tip." He picked up a leaf of lettuce. Another, in placing deviled crabs on the plate of a diner was surprised to see a live crab crawl off the plate across the table. Full-grown chickens came out of hard-boiled eggs, and when a cake was cut a rabbit hopped out and birds flew about the room.

These feats were all performed by amateurs. There are scores of "magicians" throughout the country among well-to-do persons who thus amuse themselves and their friends without other fee or reward.

♠

A dispatch from Wilkes-Barre, Pa., the other day told of the moral efforts of a trio of women inmates of the Old Ladies' Home in that city to censor posters which offended them.

They saw bills posted bearing pictures of burlesque showgirls in tights. It aroused much indignation and finally three of them prepared strips of white paper and paste and arranged to cover the parts of the pictures which offended them. Two of them held a chair steady while the third climbed and pasted white paper over the figures of the girls until their exposed limbs were covered. Then they retired and viewed their work with satisfaction.

Of course offensive bills should not be posted anywhere, but does not this episode remind one of the story of the boy bathers and the complaining spinster with a spyglass?

PERSONAL

FERGUSON.—Elsie Ferguson in her new play, A Matter of Money, was due in New York at the Savoy Theatre in October. Miss Ferguson is the young player who was raised to stellar prominence last season in Such a Little Queen for her work in that production. Later, toward the end of the season, she was one of the members of Charles Frohman's all-star cast in Caste. Miss Ferguson, previously to her excellent account of herself in Such a Little Queen, had been spoken highly of in The Traveling Salesman, The Battle, and Pierre of the Plains. Reports of A Matter of Money from the road are not flattering, though much praise comes of the star's daintiness and cleverness. It is announced that Miss Ferguson will not come to Broadway with A Matter of Money, but will try a new Byron Ongley play.

SOTHERN.—E. H. Sothern returned from Europe early last week and is now busily preparing for his next joint starring tour with Julia Marlowe. These stars will continue their classical repertoire this season and, as is their custom, will add a few plays to their already long list. Their purposed production of Macbeth is the biggest feature of their present season's plans. The tragedy, with Mr. Sothern as the ambitious Scot and Miss Marlowe as the domineering Lady Macbeth, will have its first presentation in Boston, after which it comes to the Lyric, New York.

ASHWELL.—The enterprising George Tyler of the Liebler firm has persuaded Lena Ashwell to pay America another visit this season. Miss Ashwell came here in 1906, and appeared in Edward Knoblauch's The Shulamite and in Mrs. Dane's Defense. At that time Miss Ashwell and Margaret Anglin played a unique engagement together in Mrs. Dane's Defense, one player appearing in the comedy role and the other in the emotional role, alternating on successive nights. Since that time Miss Ashwell has confined her activities to the other side, managing the Kingsway Theatre for a short time and playing in several of the London successes. She was the Madame X of the London production of the play of the same name. Her second American engagement will begin late in the year in Judith Zaraine by C. M. S. McLellan. Judith Zaraine will have its first hearing and Miss Ashwell her second, in New York, Christmas week.

MICHELENA.—By the refusal of Sallie Fisher of the prima donna role in Charles B. Dillingham's production of The Girl in the Train, Vera Michelena was drafted for the role by Mr. Dillingham. Miss Michelena's good looks, excellent soprano voice and altogether charming personality have contributed to the quick advancement of this young woman. Beginning her stage career in a minor part in The Princess Chic, in seven years she has climbed up through The Jewel of Asia, the Yankee Consul, The Tourists, The Snow Man, The Waltz Dream and several other musical comedies to the prima donna role in the European success, The Girl in the Train.

WALSH.—Townsend Walsh returned recently from an extended trip abroad, during which, aside from visits to London, Paris, Dublin, and other parts he explored Spain, and last Thursday started again in advance of Otis Skinner, who will open his season in Washington next Monday. Mr. Walsh has become an inveterate traveler during the period between theatrical seasons, and while adding to his great store of knowledge in his journeyings he augments his collection of dramatic curios, which is perhaps the most valuable ever assembled by a man of his years. Mr. Walsh for a long period was a valued member of the editorial staff of the THE MIRROR, and journalism lost one of its brightest lights when he adopted the business end of the theatre.

THE MATINEE GIRL

Hall Studio, N. Y.

CATHRINE COUNTISS

EXTRAORDINARILY fine eyes, rimmed round with the best sort of natural eyebrows which she hasn't pulled and warped at the command of fashion until they are spectres of the real, and a voice as sweet and clear as strained honey, are the chief physical equipments of Cathrine Countiss, who is the Helena Ritchie of The Awakening this season.

Miss Countiss has a swift grace of movement and wears a gown, even the difficult crinoline of the unhappy Helena's day, as though she had been gowned in that fashion since her birth and lived down the provocation of the tilting hoopskirt.

She made her debut as Helena in Brooklyn last week, and I met curious New Yorkers journeying across the long bridge to note the transference of the tortured soul of the stranger in Old Chester, from the body of the emotional actress to that of one whom we of the metropolis have reckoned with only as a comedienne. Oddly, Miss Anglin is at nearly the same time undergoing the metamorphosis from the emotional drama to comedy.

The second Helena struck strongly in her portrayal the note of the child woman, the light natured, sit-in-the-sun sort of woman, who makes most of the trouble in the world. When Helena could no longer sit in the sun, Miss Countiss' expressive face mirrored depth upon depth of anguish.

With but two weeks of rehearsal for the complex part, Miss Countiss' performance stirred pride in her friends and interest in strangers at the theatre. The stranger is the better judge and it was a stranger behind me who said:

"She's a bully actress. How have we missed her before?"

"Dunno," was his friend's reply. "But we won't again."

An attitude of the public much to be desired!

Have you noticed

That Broadwayites are writing the "letter home" more regularly than they did before Mother was seen in New York? One of the Manager Titans wept openly in a box at one of Emma Dunn's performances and remembering he hadn't written his mother for a week went out and sent her a hundred word telegram. The next day he wrote her a letter, a long love letter, of the sort that makes a mother more ecstatically happy than ever she was in her sweetheart days.

That Robert Kelly has the big voice with heart tones in it, the slow speech and gait of the genuine Southerner in Miss Patsy.

That Madelyn Taylor in Welcome to Our City was of the peach order of human fruit, the prettiest new girl that has walked the old lane this season?

That Maclyn Arbuckle's speech about street noises in New York is literally true?

That the question of my friend and collaborator, The Usher, has been answered? He wondered who would wear the first theatre cap. I saw Aphie James wearing one becomingly at one of last week's openings.

That the rapid fire guessers are construing Pilar Morin's L'Enfant Prodigue as The Prodigious Infant?

That while male persons with tumors in their egos are claiming the discovery of many plays, Helen Ware's name has been added to the number of modest women who have made the same discovery. She nursed The Deserters from the time when it was a short story published in one of the magazines by her friend Anna Alice Chapin.

Isabel McLaughlin, "temporarily retired" since marrying a business man in Oklahoma, amuses herself by directing amateur theatricals when time and prosperity hang heavily upon her.

"In casting a production of The Magistrate I gave two equally good parts to two equally charming and popular society girls. But both wanted one part. I supposed that that was due to the fact that the part of their choice was a pretty, dressy one. Beattie, the little music teacher, and I tried to explain to the other girl that the best work was Popham, the maid." Miss McLaughlin writes:

"She said: 'Yes, I know it's the better part and I don't care about looking pretty, but—'

"'Well, what is it then, dear?'

"She hesitated, blushed, then bravely answered: 'You see the other girl gets the fellow in the end; that's why.'

"No amount of persuasion could induce her to take the part in which she lost out with the 'fellow.'"

Bruce Edwards, the amiable though reticent manager for Charles Dillingham, lost his temper the first time since his birth last week. He who had played many parts, being the middle man between manager and public, was playing a new part. He was the mediator between two unhappy lovers.

"And I a bachelor, always was, always will be," he scolded, as he hung up the telephone after a ninth call from one of the sundered pair that morning.

R-r-r-l-ng, shrieked the telephone and he lifted it again to his ear.

"Of course I didn't report. There wasn't anything to report," he fumed, and slammed back the receiver. "I'd rather post bills than manage a love affair. I'd rather clean streets than a lover's mind of doubts. Why do they bother me, a man without experience or sentiment?"

"Why these verses on your desk?" I asked with innocent curiosity. Spread before him were these tender lines:

TO JEAN.

Near thirty years have passed, my Jean,
Since we were joined together,
And many a weary step we've taken
And seen some stormy weather.

But though our sun is sinking, Jean,
And we are near the river,
Thy hand I'll clasp with death's tight grasp,
And we will cross together.

Mr. Edwards blushed furiously and jammed his head on his ears so violently that they, too, shared the blush. He slammed the book shut, thrust it into a drawer and locked the door.

"Why these verses on the desk of a man who is without experience and without sentiment?" I insisted.

"I've an uncle—other side—writes—such things," he stammered, and I heard him clattering breathlessly down the stairs to the street.

Dreadful news is echoing down the white light caverns of the Rialto. It concerns that beautiful flaxen haired boy last seen on Broadway as the child in Adrea. The poetic picture of little Lores Grimm in a high straight back chair with courtiers flocking about him is one of the visions that endures all the wear and tear of memory. The awful tidings is that the years have done their cruel work and Lore's voice is changing. It has a wonderful gamut, running from lowest baritone to shriekingest falsetto. The only reliable thing about it is that it is unreliable. It continually gives surprises to its owner and the listening world. His legs are lengthening prodigiously and he no longer subscribes himself "Your little friend," for Lores is truthful.

He has returned from his first visit to Europe.

"I saw the Passion Play," he said. "It was fine. Paris was my favorite city. Berlin seemed like one of the heavy puddings mamma makes when she is out of luck. But there is nothing over there like old New York town."

George Randolph Chester received with a philosopher's calm the news that his first play would be interred in moth balls after three weeks of uneventful life in the metropolis.

"Bobby Burnit wasn't a liver," was his cheerful obituary notice.

Kitty Cheatham has gone to Maine for two weeks fishing. She says the pine woods spell peace and that fishing is the only sport that creates a perfect mental vacuum.

In the green room, which is a rose room, in the Belasco Theatre, hangs a framed letter from Sir Charles Wyndham to David Belasco, written when Mr. Belasco was convalescing from his recent attack of pneumonia.

"We have only a limited amount of vigor and working power. We spend it slowly or use it up quickly, according to our temperament and hereditary habit. But you and I must know that it is better to lose something now than to work permanent damage."

Blanche Bates paid a visit to a moving picture show in her Summer home. She denied that it was because she wanted to see how Johnson licked Jeffries. "I want to see what has become of our galleries," she said.

While the dark and light complexioned fighters were closing in upon each other, a man with lungs of brass made running commentary.

"Four thousand women went to see the big fight in Reno," said he of the brass lungs. "There is with us to-night a handsome and distinguished lady that sat in the front row and hollered her left lung out." He smiled genially and winked jovially at Miss Bates.

Miss Bates' anger flamed fierce as her famous Cigarette's. She started to her feet.

"I—I wasn't——" she began.

A tug at her skirt and the strong hand of one of her house party pulled her to her chair.

"Shut up, Blanche," whispered the owner of the arm. "That's only local wit. Let the show go on."

Winchell Smith, also renowned for his amiability, likewise lost his temper last week. It escaped him while he stood on a curbstone at Long Acre Square discoursing on the old text, "The Mistakes of Managers."

"Mr. ——" he named a magnate of the drama, "knows as much about a cast as a Berkshire swine does about the Sabbath. Do you know whom he'd pick for Ophelia? George Munroe."

THE MATINEE GIRL.

JACOB WENDELL.

Frank C. Bangs, N. Y.

Jacob Wendell, who made so favorable an impression last season at the New Theatre, will have the important role of the Dog in The Blue Bird. Mr. Wendell, previous to his professional debut at the Central Park West playhouse last year, had been a society amateur of some reputation. His success at the New Theatre, which was immediate, has resulted in his re-engagement for another season. He is one of the few regular members of the organization who will take part in The Blue Bird, the preliminary production of the season.

ELOQUENT "DOC" WADDELL

"Doc" Waddell, widely known in and out of the profession, is an enthusiastic advocate for "Mother's Day," and argues for the setting apart of one day in each year as "a treaty of devotion and thoughtfulness" to the mothers of the land. He says:

Every day of my life I write a letter to my Mother. I write her every day, no matter if it is only the one line: "I love you." I propose to continue this to my death, the Power that gave me birth permitting, and in the final moments I well know the remembrance of the fact will not be a thorn or torment. I have been in every town and city of this country: over Canada and through Mexico, and abroad, and from all these ports and climes I sent every day a letter to my Mother. For years I did this thinking I was the only one, but on President McKinley's death I learned he had done the same. Are there others and who are they? Let us organize and give the custom impetus. Let everybody join. One day for Mother is nice, I say, but every day is better. The hand that rocks the cradle is the hand that moves the world. Mother is the grandest character of all, the grandest name in all the languages of men.

And where is there a man with memories of a childhood made sweet by maternal influence that will not indorse this sentiment?

At the Theatres

Among the plays to be reviewed by THE MIRROR *next week will be The Blue Bird (the New Theatre), Hans the Flute Player (Manhattan Opera House), The Deserters (Hudson Theatre), Con and Co. (Maxinova), He Came from Milwaukee (Casino), The Little Damozel (Comedy Theatre), and Anti-Matrimony (Garrick Theatre).*

Lyceum—Decorating Clementine.

Comedy in three acts, translated by Gladys Unger from Le Bois Sacre, by Armand de Caillavet and Robert de Flers. Produced on Sept. 19 by Charles Frohman.

Count Zakouskine	G. P. Huntley
Paul Margerie	Richie Ling
Monsieur Morel	Louis Massen
Fargette	Ernest Lawford
Courbet	J. Homer Hunt
Magnet	Joseph Allenton
Vauvert	Ernest Whitney
Parion	Francis Verdi
Benjamin	Frederick Powell
Victor	Edgar F. Hill
A Reporter	Frederick Macklyn
Peter	Howard Bond
Tourakine	Robert Millash
Clementine Margerie	Hattie Williams
Adrienne Morel	Doris Keane
Madame de Ternay	Alice Putnam
Madame Pauchel	Gail Kane
Louise	Grace Moore

The incompatibility of ambition and domestic serenity has long furnished a text for homiletically inclined ministers and playwrights. It is the backbone of Decorating Clementine. Until she got the idea that she wanted the Cross of the Legion of Honor, Clementine Margerie lived happily enough on her country place with her husband Paul, although she was famous as the author of several "best sellers." In order to obtain the coveted Cross, she courted the attention of the Minister of Fine Arts and ordered her husband to flirt with the Minister's wife. The result may be imagined. The Minister and his wife accepted the advances so seriously that Clementine gave up the Cross in order to retain her domestic happiness.

The wit of this latest continental visitor that has dropped anchor in our midst is of the usual French make, except where it has been clumsily remodeled into polite English. It squints sideways every chance it gets and says with its eyes what would be frankly, refreshingly vulgar with its lips. Done with Gallic ease, it may be tartly funny, but delivered in the Teutonic style, it knocks like a battering ram on one's susceptibilities. So much the worse for the susceptibilities, of course.

Constructively the play has a sane plan, but some of the fancy touches which the carpenters saw fit to add look like Arabian cozy corners in Esquimaux huts. For example, the symbolic dance in the third act can't by any stretch of the imagination be considered necessary; in fact, Doris Keane's share in it was quite otherwise. G. P. Huntley was really amusing enough in his antics to justify his intrusion upon the plot and the time of the spectators. Their time was probably not very valuable, if one may judge from some of the things they found to laugh at. In spite of intrusive episodes, each act has its well-defined point: the arousing of Madame Marjerie's jealous desire for the cross, the assault on the minister, and the retreat.

The French ancestry of the comedy has given the resultant adaptation somewhat the appearance of a Janus; it looks in two directions at once. Clementine's tirade against the schemes employed by men and women to obtain the coveted decoration is so palpably French in its appeal, and we have so little in our customs to correspond, that it fell on heedless ears. And why should a Frenchman refer to Mr. Dooley except for the very foreign purpose of getting a laugh from Mr. Dooley's countrymen? Mr. Dooley is only one who was lugged in by the ears for our amusement.

Of the eighteen incumbents of roles, only one has the Gallic spirit to make the lines sound as they were intended to sound; that is Doris Keane. It must be confessed, however, that her particular brand of fake emotionalism, effective at first, grows increasingly tiresome upon iteration. At the end of the second act one can sympathize with the husband of such high-strung sentimentality in desiring a friend who will relieve him of its company for a season.

Hattie Williams is distinctly out of place. She is not a French lady authoress; she is a jolly American woman. All the time she seemed to be saying, "Where is the humor? Lead me to ut." Only at the end of act one did she strike a spontaneous note of broad fun.

Ernest Lawford did a clever bit of character work, although his Fargette belonged to no romance nation. If the entire pretense of French atmosphere could have been dropped, the play would have been vastly improved of course, that was fundamentally impossible.

Richie Ling was disastrously realistic as a stolid, unideaed man. Louis Massen, with his talk about the "government," needs no discussion. G. P. Huntley was popularly considered funny. Why? Perhaps his mustache, with its air of constant surprise, did it. Robert Millash was the problem of the play. Was he genuine from his head to his feet, or was he elongated by some mysterious process? Others didn't furnish even a problem.

Gaiety—Get Rich Quick Wallingford

Comedy in four acts, by George M. Cohan, from the novel by George Randolph Chester. Produced on Sept. 19 by Cohan and Harris.

Edward Lamb	Grant Mitchell
Willie	Russell Pincus
"Andy" Dempsey	J. C. Marlowe
Fannie Jasper	Frances Ring
G. W. Battles	Frederick Beaton
Clint Harkins	Purnell Pratt
Abe Gunther	Scamp Montgomery
Bessie Meers	Grace Goodall
Gertrude Dempsey	Ida Lee Caston
Mrs. "Andy" Dempsey	Marie Taylor
Richard Welles	Frederick Maynard
Dorothy Welles	Fay Wallace
Horace Daw	Edward Ellis
Charlie	Joseph Lesla
Yost	Daniel Gold
J. Rufus Wallingford	Hale Hamilton
Judge Kenneth B. Lampton	George J. Henery
Timothy Battles	Horace James
Henry Quigg	Daniel Sullivan
E. B. Lott	Fletcher Harvey
Tom Donahue	Spencer Charters
Jane	Teresa Fern

Another villain regenerated. The ninety and nine that needed no repentance stand jealously in the background while Get Rick Quick Wallingford gets all the bouquets. He is particularly undeserving because his reformation was entirely unintentional. Having discovered that a man can make honest money, however, he willingly submits to the fate that has overtaken him, marries his stenographer and never tells what he might have been. This cheerful conclusion is the result of Wallingford's commercial machinations at Battlesburg, a little Western town that he intended to rifle of its cash. That his manufacturing schemes, his trolley line, and his general improvement schemes actually yield ready money is no fault of his; but when the cash does roll in from his wild-cat ventures, he unhesitatingly accepts the wealth and honors thrust upon him.

All the noise and bustle of a typical Cohan show is contained in the dramatization of George Randolph Chester's novel. Mr. Cohan has accepted only the barest outline of Mr. Chester's story, and on it has constructed his own play. It is more Cohan than Chester. The brass band and the patriotic song, both expected ingredients of a Cohan musical comedy, are not lacking in this Cohan adaptation. The players do well to play the comedy with the speed of farce, for the comedy borders on farce. There is absolutely no reason why certain characters should be drawn as "rubes," while the daughters of the same persons are fashionable examples of more "citified" persons. Again, the waitress at the Palace Hotel, Battlesburg, although extremely amusing and splendidly acted by Grace Goodall, is far from the real country waitress. She is more the girl of the Bowery, which is as far removed from a country girl as A is from Z. All this is forgotten, however, in the rush-headlong unfolding of plot. There is the advantage of treating Get Rich Quick Wallingford in the farce style.

Time was when "damn" or "hell," owing to its infrequent use in plays, was amusing on the stage through its unaffectedness. Broadway has had such words too often to receive with a laugh the pleasant thrill which a shock often brings. The first "cuss" word in a play, even on Broadway, may command a titter, but one suspects that such recognition does not come from Broadway but from some of its many visitors. Several smaller cities objected to the one bit of profanity in The City. Where such condemnation of harmless stage curses exist, "Wallingford" would have to scratch out several of its "My Gods," "damns," and "hells." They are not at all necessary.

With one or two exceptions the cast is excellent. Purnell Pratt as Clint Harkins, reporter on the *Blade*, was entirely too energetic even for a stage reporter. He grossly overacted. Perhaps the two most false representations on the stage are those of the college boy and the newspaper reporter. The pink-cheeked, overdressed student and the ever-jumping reporter are amusingly untrue. So in the case of Clint Harkins Mr. Purnell adhered to the stage type, and overleaped even that. Edward Ellis was entirely out of character. A marked effeminacy destroyed the illusion of a crook. Grant Mitchell, Russell Pincus, and J. C. Marlowe was each excellent in his part. Frederick Seaton did some of his best work. Frances Ring made a charming stenographer and played with convincing moderation, while Hale Hamilton was ever a welcome person on the stage. The rest of the cast deserves great credit. It would be unfair to make selections for personal mention, since they all did equally well.

The play on the whole is very amusing. It satirically emphasizes the frenzy for money-making and the marvelous number of persons in the world who assist those with schemes for coining it.

Maxine Elliot's—Diplomacy.

Victorien Sardou's famous old drama, Diplomacy, was revived in George Pleydell's English version last week at this theatre. In spite of the excellent cast provided by William A. Brady, Ltd., the age of the play and the hurried preparation of the players militated against an entirely successful first night. The first two acts dragged seriously, owing to the hesitation and deliberation of the cast. The last two acts displayed more life. Several of the big moments, which were wont to thrill another generation, aroused some interest in the present-day theatregoers, but in the main the play was too old-fashioned, the mechanism was too apparent and the acting was altogether too theatrical to inspire more than a feeling of curiosity. The cast was:

Henry Beauclerc	Charles Richman
Julian Beauclerc	Milton Sills
Count Orloff	Thurlow Bergen
Algie Fairfax	Effingham Pinto
Baron Stein	Theodore Roberts
Markham	Frederick Esmelton
Sheppard	Leslie Bassett
Antoine	C. B. Harris
Countess Zicka	Florence Roberts
Dora	Chrystal Herne
Marquise de Rio Zares	Mrs. Sarah Cowell Lemoyne
Lady Fairfax	Marion Ballou
Mion	Jewel Power

Mr. Richman was monotonous in his characterisation. His role of Henry Beauclerc called for little action and required that most difficult art of doing nothing with the greatest evidence of interest. The silent actor is the hardest working actor. Mr. Richman was hard and unsympathetic. Milton Sills as Julian Beauclerc acted with much fire; Thurlow Bergen was quiet and convincing; Effingham Pinto was unintelligible; Theodore Roberts, but for his make-up, would have been excellent; Frederick Esmelton, Leslie Bassett, and C. B. Harris in minor roles were acceptable.

Mrs. Sarah Cowell Lemoyne showed extreme nervousness and was not familiar with her lines. Mrs. Lemoyne, who was making her first appearance on Broadway for several years, is a sterling actress of the old school and should not have been so rushed in preparing for Diplomacy. Florence Roberts was the conventional wicked woman of melodrama. Marion Ballou went wide afield in her conception of Lady Fairfax. One would have taken her for the usual stage "old maid." But Chrystal Herne. Here was acting! Miss Herne was natural, sympathetic and quite within her character. Her highly emotional moments were superbly done. The players showed a thoroughness in stagecraft and would, perhaps, have been much more acceptable had they had sufficient time for preparation, though such a cast should not be remarkable for a Broadway production. Every play on Broadway should be expected to have just as excellent a company.

At Other Playhouses.

NEW YORK THEATRE.—Seldom does a play make so much history in one continuous run as has Charles Frohman's dainty production of The Arcadians. Moving day has arrived twice since the fantastical musical play first opened at the Liberty. When the hot weather came the play was moved to the Knickerbocker for the Summer. A four-weeks' vacation was granted the company by Mr. Frohman in August, after which it resumed its run at the Knickerbocker. Our Miss Gibbs, however, had already been booked for Autumn production at that theatre. The Arcadians, therefore, was forced to find shelter in the New York Theatre. In spite of its success a prior Boston claim compelled the original New York production to depart for the Hub. Mr. Frohman, without closing the theatre for a single night, immediately organized a new company, which included many of the favorites of the English production, and continued the run at the New York with a new cast comprising James Smith, or Simplicitas, Johnny Osborne; Peter Doody, Gilbert Childs; Jack Meadows, Vernon Davidson; Bobby, Quentin Tod; Sir George Paddock, Edward Lester; Percy Marsh, Edmund Russon; Reggie, C. P. Worman, Jr.; Time, Percy F. Leach; Eileen Cavanagh, Alice Russon; Mrs. Smith, Marie Shields; Lady Barclay, Helen Drew; the Hon. Maud Barclay, Florence Fillmore; Lady Jim, Daisie Lytle; Lucy Selwyn, Harriett Winston; Sombra, Ruth Thorp; Chryses, Moya Mannering; Amaryllis, Helen Blake; Daphne, Maudi Martin; Astrophel, Robert Elliott; Strephon, Clifton P. Worman, Jr.; Damoetas, Lester Sheehan.

GRAND OPERA HOUSE.—Frederic Thompson's production of Girlies, including Joseph Cawthorn, Maude Raymond, J. B. Hollis, Jed Prouty, Ernest Truex, Harry Kernell, Harry S. Fern, David Abrahams, Dael Mac Boyle, Sid M. Ayres, Walter Clinton, J. W. Cody, Edwin Stone, Den Lownie, Donald Kulian, Jack Henry, E. Bowers, F. Walters, A. Crooker, Queenie Vassar, Violet Mac Millan, Julia Mills, Edna Mayo, Erminie Clark, Teddy Hudson, Dorothy Sayce, Emily Sweeney and May Hennessey, played here last week. This week, The House Next Door, with J. E. Dodson.

WEST END.—De Wolf Hopper and Louise Dresser in A Matinee Idol was the more-than-satisfactory offering here last week. The cast was: Dick Allen, Edward Earle; Lucy Gray, Dorothy Webb; Mr. Layton, Matt Hanley; Nellie Wendell, Trixie Moore; Polly Brown, Meta Bomar; Mrs. Burton, Louise Dresser; Doctor Allen, J. E. Wheeler; Medford Griffen, De Wolf Hopper; Jimmie Grant, Georgie Mack; Cocher, William Erskine; Doctor Gray, Fred Hornby; Marie, Myrtle Gilbert; Mrs. Gray, Elda Curry. This week, Max Figman, in Mary Jane's Pa.

ACADEMY OF MUSIC.—The stock company last week offered Joseph Arthur's comedy drama in five acts called Blue Jeans. The production was under the direction of J. Gordon Edwards. The musical programme, under the direction of Louis Maurice, is quite as important as it was during the engagement of the Corse Payton company. The cast: June, Priscilla Knowles; Perry Bascom, Edward Lynch; Col. Henry Clay Risener, John J. Kennedy; Ben Boone, John T. Dwyer; Jacob Tutewiler, William D. Evarts; Isaac Hankins, De Witt Newing; Seth, Jack Bennett; Smith, C. Norman Hammond; Sheriff, George E. Riddell; Sue Eudaly, Anna Hollinger; Cindy Tutewiler, Helena Warde; Beelena Kicker, Corinne Cantwell; Samantha Hankins, Florence Gerald; Nell Tutewiler, Marion Tiffany. This week, The Clansman.

REPUBLIC.—David Belasco's splendid production of the farce, Is Matrimony a Failure? returned to the Republic Theatre for a two-weeks' engagement last Monday. It is still the rollicking farce that it proved itself on its original production at the same house, called at that time the Belasco. In the cast are Courtney Foote, John Webber, James Bradbury, Stuart Walker, F. Newton Lindo, Gilmore Scott, Robert Rogers, Louise Woods, Louise Macintosh, Blanche Yurka, Lou Ripley, Gretta Vandell, Madge West, Josa-

phine Bernard, Julia Reinhardt, Josie Morris, Sullivan, Arthur Maitland, and Clara Armstrong. The succeeding attraction, on Oct. 3, will be Rebecca of Sunnybrook Farm.

PLAZA.—The Vale Stock company began its engagement at the Plaza Monday with Clyde Fitch's The Blue Mouse. In the company are Louise Vale, Frederick Sumner, Edward Kimball, Camille Crume, Jeanette McKee, Louise Wolfe, Joseph Man, Harvey Gilmore, and Florence Coventry.

CITY THEATRE.—Joseph Gaites' production of The Three Twins occupied the stage here last week. Clifton Crawford still heads the cast. Bessie De Voie had the role originally played by Bessie McCoy. Others in the cast were Hugh Fay, Joseph Allen, Daisy Leon, Elsie Mynne, Della Niven, Russell Lennon, George Herbert, Ralph J. Locke, Fritzie Smith, and Arita Barrets. This week, The Third Degree.

IN OTHER FIELDS.

Several Persons Formerly Well Known in the Theatre Now Living in Seattle.

Bernard A. Reinold, professionally known as Adolph Bernard, en route with Dinkelspiel's Christmas over the Orpheum Circuit, writes to THE MIRROR from Portland, Ore., that in Seattle he met several former members of the profession who are now retired or in other vocations.

"One of these," says Mr. Bernard, "is Dave Peyser, who at one time was one of our best-known managers, for years with Pitou, Klaw and Erlanger and T. Henry French. He is now deputy county clerk of Seattle, elected for four years. Another is Percy Hunting, a leading man and star of former days, many years with Kate Claxton and Stuart Robson. He is now a clerk in the county clerk's office. Another is Jack Lindsay, for many years with Lawrence Barrett, Sheridan, John McCullough, Charlotte Cushman, and others of fame. He is now an honored judge of the Superior Court in Seattle. Another is Marion Keith, at one time leading woman with Daniel Baudman about the time that Julia Arthur (then called Ida Lewis) was also with that star. Later she played leading business with Daniel Frohman's Madison Square companies. She is now married and retired. I also met Carrie Wyeth, at one time a member of the Union Square Stock company under A. M. Palmer, leading woman with Thomas Keene, then retiring as the wife of the postmaster of New York. On his death she returned to the stage under Mr. Frohman's management at the Madison Square Theatre. Her latest engagement was as leading woman with Edwin Arden in Ragian's Way. She is now happily married and living in retirement. Another is Ida Storms, an excellent character actress, dating back to the Walnut Street Theatre, Philadelphia Stock company, and a famous Frochard in her day. She also has settled down to a happy domestic life in Seattle. I also met Fred Huhner, an actor once well known in New York, now resident here, and not at all in good health. Paul Vernon was another who was known in minstrelsy as a wonderful female impersonator, and later as a costumer. He is employed in a law office here.

"In Portland, I am told, there are also a number of retired thespians; however, I have met but one, Richard Ober, for years associated with Jules Murray as general manager. He is located here in the salmon fishery business. So you see not all those comrades of former days who seemingly have disappeared are dead or lost, but have found fame, fortune or at least comfort in other callings."

A LOOTING MANAGER.

William Garen, manager of Havlin's Theatre, St. Louis, was arrested Monday with marked bills in his pocket. He is charged with systematically robbing the theatre through a conspiracy with other employees, the suit against him alleging that more than $25,000 has been taken.

AN ATTRACTION ATTACHED.

Seventy-nine attachments against The Show Girl were served by a score of constables in St. Louis on Saturday night, and the company, minus salaries and costumes, is stranded in that city.

SOLELY IN MANAGEMENT.

It is said that Frederic Edward McKay has retired as dramatic critic of the *Evening Mail*, to devote himself exclusively to management of his wife, Blanche Ring.

ANOTHER NEW PLAY.

The Family, a new play by Robert Davis, was put into rehearsal Monday. John Westley, Mabel Bert, and Sam Edwards are in the cast.

THE WHITE RATS JOIN THE FEDERATION.

The five thousand vaudeville performers who compose the White Rats organization have joined the American Federation of Labor.

MRS. FORRESTER DEAD.

Mrs. Sarah Forrester, seventy-seven years old, widow of "Nick" Forrester, the old-time actor and manager, died at Amityville on Sept. 16.

MR. ABELES RETIRED.

Edward Abeles has retired from the star part in The Aviator, and James Montgomery, author of the play, has taken his place.

THE PHILOSOPHY OF CHANTECLER.

An Analysis of Edmond Rostand's Fantastic Play As It Appears Between Covers.

CHANTECLER, a play in four acts, by Edmond Rostand, translated by Gertrude Hall. Duffield and Company, 1910.

If only for the reason that it has been the most ubiquitously advertised play of modern years, Chantecler would be worth consideration; but intrinsically it is quite as striking as the advertisements. Although details of the structure may cause hesitating advance, the ground plan is simplicity itself. Chantecler, champion of the farm yard, was so smitten by the beauty of a golden hen pheasant who had taken refuge from pursuing hunters in his domain, that he followed her away to her native forest after his combat with social and political rivals. Having lost himself in admiration of the nightingale's song, Chantecler forgot to summon the dawn the next day. When he found that the sun rose without his invocation, Chantecler returned to his farm yard with a grim determination to believe in himself after all.

The symbolism, of course, reflecting Rostand's philosophy of life, transmutes his commonplace ore into more kingly substance. The value assigned to the resultant metal depends entirely upon the appraiser; no two men can be expected to assay philosophy by identical scales and methods. Chantecler himself represents the constructive reformer. Like many other estimable persons afflicted with a mission, however, he confounds cause and effect; he has lost sight of the fact that the sun rose before he began his matin concerts, and he blinks the possibility that the sun will continue to rise after his voice is stilled. Having ironically presented a hero who, content in self-deception, fights the air, Rostand proceeds to make him admirable in probity and courage, defender of truth and of the helpless. When love has torn illusion aside, Chantecler's stupendous faith encourages disbelief in what he sees; or at least, it still permits belief in something he doesn't see. Through prejudice or inspiration—call it what you will—he clings desperately to the notion which has given his life its purpose, and he renounces love because it is incompatible with his cosmos. By means of the second nightingale that takes up the song of the first, Rostand dignifies this sublime faith, even while he suggests that progress is a thing apart from single careers, a thing that moves with its own momentum, a thing not to be retarded or hastened by petty endeavors of men like Chantecler. The steady roll of events is regulated by some divinity; a man can do no more than put himself in harmony with that divinity.

Inspired by conviction, Chantecler sees nothing humorous in his assertions; that is left to the Blackbird, cynic and scoffer. Rostand has blessed only this one character with clarity of perception. The Blackbird penetrates shams and falsehoods with a cleverness that insures both admiration and distrust from honest Patou and from dishonest owls. Perhaps that is the penalty of the unbiased mind; it is feared rather than liked. Although Chantecler condemns this cynicism as an affectation, a desire to appear *très moinesauparisien*, nevertheless the Blackbird is correct in most of his inferences. Viewing the sunrise as an inevitable occurrence, the Blackbird is content to stand aside and let the world wag as it will. This comes dangerously near to fatalism. Despite Rostand's failure to refute the Blackbird's logic, however, he did not intend to make his play serve as fatalistic propaganda. Notwithstanding the futility of Chantecler's great work, his final speech in the spirit of

> I could not love thee, dear, so much,
> Loved I not honor more,

claims as much admiration—romantic and indefensible, perhaps—as do Suckling's lines.

The Golden Hen Pheasant, sacrificing her freedom and her jealousy to save Chantecler, who, in her wrath, she wished might die, represents the eternal feminine, submitting unreservedly and impulsively when she finally yields to her inclination. Patou, the dog, belongs to the bluffly honest bourgeoisie, while the Guinea Hen is the social climber. The Peacock naturally stands as the glass of fashion, and the fancy cocks are the jealous contemners of power, who fall afoul of their own evil plans.

Rostand's versification is of the easily swinging kind in continued passages or of the neatly snapping variety in half line interchanges. In style it is as different from classic French drama as G. K. Chesterton is different from Addison. Classicism is marked by dignity; modernism by familiarity. Even when Chantecler describes his song to the Pheasant the lines do not move with the grand resonance of inspired oratory:

> Enfin, c'est tellement le cri vers la clarté
> De toute la Beauté, de toute la Santé,
> Et de tout ce qui veut, au soleil, dans la joie,
> Faire son œuvre en la voyant, pour qu'on la voie.

Perhaps the satirical quality of the play is responsible for the easier tone that prevails.

A translation of this more colloquial style would seem easier than a translation of exalted poetry. Gertrude Hall has accomplished the task in a commendable fashion. It will never be considered a model, however, because Miss Hall was too ready to sacrifice literal equivalents for more striking phrases that are not always happy enough to preserve the spirit of the original. Her English for the descriptive passages is especially felicitous, and her English for the humorous passages—especially the puns—is necessarily free. She indulges in some persiflage unwarranted by the French text, and sometimes of a cheaper variety than Rostand would have sanctioned. Readers of Gertrude Hall's version of Chantecler, however, will be able to comprehend the philosophy and the symbolism of the play, and they will enjoy the sprightliness of the English without regard to its value as an exact equivalent. That, after all, is the essential thing.

NEW PRODUCTIONS.

Douglas Fairbanks opened his season in Thompson Buchanan's The Cub in Atlantic City, Sept. 15, at the Savoy Theatre.

At the Hyperion Theatre, New Haven, Conn., Sept. 15, Sam Bernard celebrated the premiere of his new musical comedy, He Came from Milwaukee. In the cast are Nella Bergen, Winona Winter, Amelia Summerville, Louis Harrison, George Anderson, Martin Brown, Franklin Jones, Henry Norman, Charles Burrows, Frank Sargent, Adele Rowland, Alice Gordon, and Anita Francesca. The play opens at the Casino to-night.

George Fawcett was seen for the first time in his new play, The Fighter, a dramatization of Albert Payson Terhune's novel, Caleb Conover, by Hilliard Booth, in Detroit, Sept. 15.

Charles Dillingham's production of The Girl in the Train opened in Philadelphia, Sept. 19. In the cast are Vera Michelena, June Grey, Bessie Franklyn, Vivienne Rushmore, Claude Gillingwater, George Mitchell, Phil Branson, Martin Hayden, James Rainey, Gilbert Clayton, and Henry Vincent. It opens at the Globe Oct. 3.

NEW YORK.

The first performance of A. H. Woods' production of New York took place at the Opera House, Bayonne, N. J., Sept. 15, before an audience which comprised A. L. Erlanger, Daniel Frohman, and several other prominent New York managers and theatrical people. This three-act play is by William J. Hurlbut. The cast includes Laura Nelson Hall as Nora Nelson, Mary Shaw as Edna Macey, Frances Whitehouse as Gertrude Hayes, Florence Burdett as Katie, Orrin Johnson as Oliver King, Mortimer Welden as Wendell Randolf, Frank Craven as Chris McKnight, and Vaughan Trevor as John. The drama tells a vivid story of city life in which the happiness of a man and woman is almost wrecked through the wrongdoing of others, but the sordid side of life is overbalanced by the honesty and uprightness of the two chief characters. New York will have a Broadway production in October.

MARGUERITE CLARK OUT OF THE BLUE BIRD.

Marguerite Clark, who was engaged by the New Theatre to play the part of Tyltyl in the forthcoming production of The Blue Bird, will not be seen as the woodchopper's young son when the play opens next Monday evening. Instead, Miss Clark will remain in Baby Mine at Daly's Theatre. When rehearsals of The Blue Bird were called Miss Clark suggested that Tyltyl should be played by a real child and not by an adult, and as Director Ames was of the same mind the actress was released from her contract. Mr. Ames believed that Miss Clark was the best adult in the country to play Tyltyl, but it was evident that the interests of the drama could best be served by assigning a child to the role. Hence, Gladys Hulette will take Miss Clark's place.

IN SEARCH OF A SINNER.

Lillian Russell, in In Search of a Sinner, opened in South Bend, Ind., Sept. 16. The piece is in three acts. The character presented by Miss Russell is that of a widow who has suffered ten years of boredom through having married what her friends see fit to designate as a saint. Sickened by the monotony of masculine perfections, she says she will never wed again unless her husband can prove conclusively that he has tampered with the cardinal virtues. Joseph Brooks has provided his star with a splendid production, and has surrounded her with a company, including Harry C. Browne, Lynn Pratt, Irving Cummings, Joseph Tuohy, John G. Brammell, Edward Warren, Victor Benoit, Dan Fitzgerald, Olive Harper, Hattie Russell, Viola Leach, and Jessie Ralph.

TWENTY CANDIDATES FOR $10,000.

The Metropolitan Opera prize contest closed inexorably on Sept. 15, according to original plans. The contestants were few—about twenty. Whether $10,000 is too small a price, or America has no musical geniuses, no one ventures to say. Perhaps both causes are operating against the Metropolitan's benevolent plan to foster art.

A NEW MUSICAL COMEDY.

John Cort has secured a new musical comedy, the libretto of which was written by Joseph M. Leveque, formerly of New Orleans and now a resident of New York, and the music of which is by Miss Bonell, who has been very successful as a composer in New Orleans. The piece was formerly called Miss Flirt, but will now be entitled Mam'selle.

THE CAPTAIN.

N. C. Goodwin has begun rehearsals of his new comedy, entitled The Captain, by George Broadhurst and C. T. Dazey, under the management of Klaw and Erlanger. He will open his season in Indianapolis Oct. 10. Beatrice Morgan will play the leading female role.

LOTTIE GILSON BETTER.

Latest reports from Bellevue Hospital, where Lottie Gilson, the former Broadway favorite, is suffering from gastritis and neuritis, are that she is improving. She is still in a serious condition.

MAETERLINCK'S PERSONALITY

STRIKING TRAITS OF THE BELGIAN PLAYWRIGHT AT HIS HOME NEAR ROUEN.

Saint Wandrille—Its Age and Appearance—Seclusion of the Maeterlincks—Human Proclivities of the Author—The Spirits of the Nineteenth and the Twentieth Centuries—His Interest in Arts and Sciences—His Sincerity.

As the time approaches for the production of The Blue Bird at the New Theatre, public interest turns back to the quaint person who wrote it, Maurice Maeterlinck. The Belgian mystic is better known to no one in this country than to his American agent, Sir Alice Kauser is a personal friend of the Maeterlinck family and has visited the Abbey of Saint Wandrille. To her THE MIRROR is indebted for much information concerning the playwright.

The home of Maurice Maeterlinck breathes the spirit of mediæval dignity that one finds in Pelleas and Melisande. Although much of the monastery of Saint Wandrille dates from the fourteenth and fifteenth centuries, monks who walked the green earth in the seventh century and who entertained the Merovingian kings are sleeping in the most ancient tombs. The door of the Virgin in the cathedral has been swinging on its hinges for six hundred years, and across the cloisters to and from their pious duties the monks began passing five hundred years ago.

The last acolyte has stepped from his cell, and the great arches of the abbey have fallen in ruin. In the chapel of Saint Saturin there linger only the figures carved on the cross, the image of the Virgin high up on the walls, and the statues of the saints in their dim corners. An active imagination like Maeterlinck's, however, must see many spirits from the dead centuries kneeling before the ancient altars, gathering in the refectory, or cultivating their gardens.

Through much of the year the author does live with visions for his company. His nature requires solitude. Madame Maeterlinck has made it her duty to keep the world away from her husband; she is the buffer between Saint Wandrille and Maeterlinck. Not that Maeterlinck is a hermit; he likes to have old friends about him for limited periods. In the inhabited parts of Saint Wandrille, built in the days of the magnificent Louis XIV., there is plenty of room for all the company that Maeterlinck wishes.

Despite his temperamental inclination toward solitude, he is a businesslike man; he knows his own commercial worth. Perhaps this is not surprising since every paper tells it to him and since he has the acute mind of a lawyer. In addition to his surprising worldliness he shows surprising humor. He is a human, symmetrical person; he likes to drive his automobile, to eat a good meal and to tell a piquant story.

The very range of his sympathies and perceptions marks him as a product of the twentieth century. His mysticism, his doubt, are reactions from the cocksureness of the Victorian period when every philosopher was absolutely certain of some system of thought. The scientific progress of the nineteenth century crystallized knowledge into clear, definite, substantial theorems that had no trace of humor in them. Maeterlinck with his idealism and uncertainty could not have existed fifty years ago. He has given the distinctive note to modern literature, a note more lasting than is now realized.

Curiously enough, Maeterlinck is not a musician; he apparently appreciates and cares for music very little. Moreover, he never goes to the theatre, even to see his own plays. This is not because he fears the manager's realization of his ideas will pain him, but because after a play is written he is quite through with it; he has no further interest. Even when he was persuaded into attending one rehearsal of The Blue Bird in London, his criticism amounted simply to saying, "You have caught my idea exactly in that scene," or "There it does not please me." He had no suggestions to make.

The playwright is an authority on painting, sculpture and architecture, and his knowledge of foreign literature is inexhaustible. He practically introduced Ibsen in France, and he has enough German blood to admire Shakespeare.

Scientifically his interest extends to bees, flowers and domestic animals. His tribute to the dog is striking; he declares that of all companions the dog is the one friend upon whom man may absolutely rely. The dog is more loyal than a human friend.

For all of his ideas, unusual as most of them are, Maeterlinck is quite without mannerisms and affectations. Whether recklessly speeding his automobile with a resultant holocaust of chickens, or summoning the first faint auroral flushes of his dreams, he is always sincere, always himself. His personality needs no pose to make it unique.

Maeterlinck's plays have been given a wide presentation on the European and the American stage, in spite of the author's indifference to the theatre and its traditions. He objects to "a deceived husband killing his wife, a woman poisoning her lover, a son avenging his father, murdered kings, imprisoned citizens," because they are more or less unreal. Such incidents are the unusual, not the ordinary events of a life; in Maeterlinck's words, moreover, they are "primitive, arid, and brutal." For the simple reason that they emphasize a small fraction of existence at the expense of the rest of life, they are false and disproportionate. "I have grown to believe," Maeterlinck remarks, "that an old man seated in his arm-chair, waiting, interpreting without comprehending the silence of the doors and windows, submitting with bent head to the presence of his soul and destiny—I have grown to believe that he, motionless as he is, does yet live in reality a deeper, more human and more universal life than the lover who strangles his mistress, the captain who conquers in battle, or the husband who avenges his honor."

Most men with convictions of this sort would have lacked the courage to put them into practice, but an examination of Maeterlinck's drama shows a curious inactivity of the characters. He doesn't shun death—or even murder—as material for his plays, but even at the tragic points he evades intensity of action and intensity of verbiage. His heroes and heroines take their leave of life with the most commonplace words that in their denotation mean little, but that in their connotation mean more than any words could say.

The earlier plays especially show this theory in action. Les Avengles and Pelleas and Melisande particularly were targets for merriment on the part of critics and others. Monna Vanna less noticeably plucked the same string, because here the attention of the auditor was distracted by the striking situations. Since the interpretation of Maeterlinck is relatively so much more important than the interpretation of Shakespeare, Maeterlinck will be the poet of a cult rather than of the world. This is not saying, however, that the Maeterlinck cult is a negligible force; on the other hand, it has made itself deeply felt in modern drama.

THE ABBEY OF ST. WANDRILLE
Summer Home of Maurice Maeterlinck

PARIS PROTESTS.

Those who complain of stage costumes which at times shock the particular, may be informed that there is at present an outcry in Paris against the cycling costumes worn in public by some women. That fair and lively city has seen of late on its boulevards women riding wheels clad in flesh-colored stockings and short lace knickerbockers; in black tights with pink silk trunks such as are sometimes seen in the English pantomimes; and in other gear as startling.

A THEATRE FOR COLORED PEOPLE.

It is reported that a new theatre, devoted exclusively to colored people, will be opened shortly on Indiana Avenue, Indianapolis, Ind. Dickson and Talbott, for many years managers of the Park and the Grand theatres, who recently retired from the theatrical business, are said to be back of the project.

QUIETUDE IN ROME

A SUMMER PASSES WITH NO THEATRE EVENT OF GREAT IMPORTANCE.

In Thirty Years "S. P. Q. R." Has Known No Such Stagnation—Yet One Premiere is of Unusual Interest—An Aristocratic Young Woman Becomes a Dramatist.

(Special Correspondence of The Mirror.)

ROME, Sept. 9.—I have been over thirty years in Rome and I cannot remember another season so dull and silly as the present season is. Since Benelli's successes we have had no new plays of sufficient importance to chronicle. Authors, like the public, are awaiting his next novelty before trying any other new work of their own. Nor do we now expect anything new of great importance until October, when Benelli is to bring out his promised novelties.

The only novelties of any kind that we have had this Summer were one-act plays, given at the Minimo Theatre, which is the home of one-act plays.

One of these is Along the Road, by Pietro Doris, a name taken by one of the best-known and admired young women in Rome, and by birth the daughter of one of the most illustrious families of Rome. The present little piece is the first the young woman has written but it already shows remarkable writing, and, if I mistake not, the name of Pietro Doris will ere long be famed over all the dramatic world of Europe and America.

The plot is simple and young. A Russian prince in his travels meets at Amalfi a beautiful girl, the daughter of a fisherman's family. The prince carries her off, but does not marry her. The family she leaves behind despair of ever seeing her again, but she returns, though she may never be happy again, at least never again so happy as she was before she met her fate at her tempter's voice.

Simple as the plot is and not altogether pleasing, the play is so charmingly written, and the dialogue is so poetic, that the little act pleases immensely, and Pietro Doris is being urged to write her little gem as soon as possible. I do not suppose that she will ever be a Benelli, but it is already a great leap for an Italian girl to have her first work presented with success at a Roman theatre.

This is the only Italian novelty we have had this Summer. But Summer is now nearly over and theatrical bills are again covering the walls of Rome, and theatrical life is being born anew. But we have to wait some time yet before Autumn can show us anything worth while; till then, therefore, ta-ta. This letter is scarcely worth the five soldi it will cost to post, but that is not the fault of your old S. P. Q. R.

ANOTHER BASEBALL ACTOR.

Christy Mathewson, the well-known pitcher of the New York Club of the National League, has been engaged by William Hammerstein to make his stage debut at the Victoria Theatre Oct. 24. Boseman Bulger has prepared for him a sketch called Curves. He will be assisted by Chief Meyers, the Giants' star catcher, and by an actress on whom the burden of the actual development of the story depends.

ANOTHER ROYAL MEMBER.

A girl was born to Mr. and Mrs. George M. Cohan at their home at the Kenilworth, Central Park West, Sept. 14. The child is a granddaughter of Jerry and Helen Cohan, who with their son George and daughter Josephine are known as the Royal Family. Mrs. Cohan was formerly Agnes Nolan, of Brookline, Mass.

AN IMPENDING CATASTROPHE.

The Osborne, Kansas, *Farmer*, insists that one of these days there will be a sad catastrophe in that town. "A show will come along and advertise that well-known old slogan, 'money refunded at the door if you are not satisfied,'" it says. "Old Bill Shiftless will be in the crowd and will not like the play. He will step up to the ticket-seller and tell him in plain English that the show is on the bum and demand his money back. The ticket-seller will try to argue him out of it. Bill will insist and finally lose his temper. Then he will slip off his coat and go to bat. He will knock the block off the ticket-seller, and will then hunt up the boss of the show and all the actors. He will make mincemeat of the whole bunch and will then demolish the property. The show will be unable to go on to next stand, and Old Bill will be heralded as the unconquered hero of the country. We know this is so, because we have heard Old Bill say this very thing. He is tired of the cheap shows that fail to come up to their advertising. Bill knows how a show should be run and isn't slow to express himself. Bill's experience with the cane rack at the street fairs has put him wise to everything in the show business."

BANQUET OF FIELD'S MINSTRELS.

THE MIRROR is in receipt of an invitation to a banquet commemorative of the ending of the twenty-fourth and the beginning of the twenty-fifth year of the Al G. Field Greater Minstrels. The banquet is to be given Oct. 6 in Savannah, Ga.

SCENES FROM PELLEAS AND MELISANDE.

Presented at the Abbey of Saint Wandrille by Maurice and Madame Maeterlinck

1. Goland discovers Pelleas at Melisande's casement. 2. Melisande drops her wedding ring into the fountain while talking with Pelleas. 3. Melisande and her attendants in the garden. 4. Death of Melisande. 5. Goland brings Melisande back to the castle. 6. Goland attempts to find out if Melisande loves Pelleas.

REFLECTIONS

Graustark and In the Bishop's Carriage have opened the season of 1910-11 auspiciously. The Southern Graustark company was in New Orleans last week and played to one of the biggest week's business in the history of the Crescent Theatre. The Eastern Graustark company has been breaking its own records everywhere. In the Bishop's Carriage opened the season on Aug. 29, and the crowded houses that have greeted this play prove that this attraction, now in its seventh season, is stronger than ever. This play was the attraction at the Grand Opera House, Brooklyn, last week, and with the Coney Island Mardi Gras as opposition the business was up to the standard of the theatre.

Norman Lee Swartout's farce, The Arrival of Kitty, opened its sixth season at Susquehanna, Pa., on Wednesday evening, Sept. 14. A Western company will open in Chicago early next month.

Jessie Bonstelle was so pleased with two short plays by De Witt C. Millen that she took them East with her after her very successful engagement of five weeks at the Garrick Theatre, Detroit, and will produce them in her next stock engagement or in vaudeville.

James B. Cunningham has been engaged through William H. Gregory, secretary of the Stock Producing Managers' Association, to play heavies with the Lee Baker Stock company, Lyric Theatre, Minneapolis, Minn. Mr. Cunningham has been playing second business with the Majestic Stock company, Johnstown, Pa., since April 18, and will close the season there Oct. 1 and open in Minneapolis on Oct. 10.

Millicent Evans, who last season scored a success as Paulette in The Blue Mouse, has signed as leading lady in The Club, Douglas Fairbanks' new play, which opened in Atlantic City.

Edwin Mordant opened Sept. 12 at Springfield, Mass., with The White Squaw, under the direction of Louis F. Werba.

E. J. Carpenter, president of the Gaskell-MacVitty-Carpenter Company, Inc., has signed contracts which cover a term of years with the American Play Company for the exclusive rights for E. P. Roe's Barriers Burned Away. Three companies will tour in this play. The same firm also has out on tour now three companies playing Rosalind at Red Gate, or further adventures of A House of a Thousand Candles, a dramatization of Meredith Nicholson's novel, dramatised by George Middleton. Other new plays will be produced later.

Marion Hutchins is recovering from a slight attack of typhoid fever at her home in Boston. She was forced by her illness to cancel her engagement for the Shubert production of The City. After her recovery she will join her husband, Ralph J. Herbert, who is on tour with The Girls company.

Mr. and Mrs. William G. Long (Dorothy De Ecker) have been re-engaged for the Western Beverly company under the management of Delamater and Norris.

Leona Leigh has returned from California and has been engaged to support John B. Hymer in his new vaudeville act, Tom Walker on Mars.

Russell Lennon, who with Mrs. Lennon (Fritzie Smith) has been spending the Summer in Beverly, N. J., has returned to town and joined The Three Twins company as Dick Winters, playing the part for the second season.

Adele Clark has returned to town to begin rehearsals with William H. Crane on Sept. 19.

Hollis E. Cooley will be manager of the Circle Theatre when that house opens Oct. 3 with The Chocolate Soldier.

A petition in bankruptcy was filed last week by Max Plohn. Mr. Plohn's liabilities are $8,417 and his assets are $19,000.

Arthur McAdam and Minnie Deneau (Mrs. McAdam) are with the Frank Dudley company again this season. They opened Aug. 29 in Paducah, Ky.

Ralph Merchant has been obliged to leave the profession temporarily, because of the illness of his mother. He hopes to return to the stage before the New Year.

Clyde M. Shropshire and Vivian De Wolfe, both members of W. F. Mann's Central Tempest and Sunshine company, were married in Pontiac, Ill., Sept. 8, by Rev. John Ryan.

Russell Bassett has been engaged by Walter L. Lawrence for The Other Fellow, supporting Thomas Jefferson.

Edwin Holt, who has been appearing in vaudeville for the last two seasons as a headliner in George Ade's The Mayor and the Manicure, has started rehearsals of his new play, The Justice of Gideon, a dramatization of a short story of the same name by Eleanor Gates, who has made her own stage version. In the cast with Mr. Holt will be Ethel Lloyd, Maud Madison, F. A. La Duke, and Edwin B. McGuinness.

Plans for another special Summer opera season at Brandywine Springs, Wilmington, Del., for the season of 1911 have been closed between R. W. Crook, the street railway magnate of Wilmington, and Edwin W. Lewis, manager of the Aeolian Opera Company. This season's company has returned to New York. It included Lucia Nola, Almora Hallam, Eva Marsh, Hazel Lewis, Donald Buchanan, Huntington May, Richard Ridgely, John Wheeler, John Mayon, and George Callahan.

During the recent stock season at the Hudson Theatre, Union Hill, N. J., the company presented an unnamed play by Mrs. Anna Steese Richardson the week of Aug. 15. Mrs. Richardson offered a prize of $25 to that patron of the house who should suggest the best title for the play. The prize was won by Mrs. F. Rutty, of 67 Hauxhurst Avenue, Weehawken, who offered the title Quicksands. The theatre has closed its season of stock work and is in its Winter season of vaudeville.

Mr. and Mrs. Neil Litchfield, formerly presenting in vaudeville Down at Brook Farm, are now connected with the lyceum and lecture course entertainment business. In conjunction with their daughter Abbie they are known as the Neil Litchfield Trio, and this season they are under the direction of the American Lyceum Union and Associated Bureaus.

Minnie Victorson has been engaged to play the lead in Avery Hopwood's play, This Woman and This Man.

Spencer H. Cone, Jr., a nephew of Kate Claxton, will make his debut on the stage in The Squaw Man at Norristown, Pa., Oct. 3.

Thurston, the magician, opened his third season in Brooklyn, N. Y., Sept. 19. He will play a special engagement at a Broadway house next Spring.

Edith Churchill, of the Musical Suffragettes, formerly with the Boston Fadette Orchestra, has been doing good business in Southern territory.

The Musical Mays have changed their name, owing to another musical act by the same name, and in the future will be known as the Musical Bitters.

Lyman and Webb have joined Rensetta, of Devil's Auction fame. The trio are offering a comedy acrobatic act entitled A Riot of Merriment. Kennedy and Malone have just closed a highly successful engagement of several weeks over Southern time. Mr. Malone formerly played prominent parts with Joe Hortis in Fritz the Wandering Musician. Norman Jefferys is looking after their destinies.

Thomas Findlay, who made a hit as Sam Stone in Bobby Burnit, has signed to play the principal character part in William Collier's new play, opening Oct. 17.

Belle Hulbert Forbes, of Chicago, who sang at a concert given in Berlin by the American Ambassador in honor of Colonel Roosevelt, and who was contemplating a concert tour, was married in New York Sept. 14 to Millard Hawthorne Cutter, of New York.

Francesca Kaspar, concert singer and prima donna of one of The Merry Widow companies, was married in Washington, D. C., Sept. 14, to Dr. Huron Willis Lawson.

Florence Auer, after a Summer tour of Germany, France, Belgium and England, returned Sept. 7 to begin her season with William Faversham in The World and His Wife.

Walter D. Botto is acting as business-manager for Mort H. Singer with Harry Bulger, who is starring in The Flirting Princess.

Esther Rujaro, last season with the Bush Temple Stock, Chicago, and the Jefferson Stock, Memphis, Tenn., has been visiting friends in Topeka, Kan., and will return to New York in about ten days, when she will make arrangements for her forthcoming season.

Agnes Quinn, of Tacoma, Wash., has just reached New York, where she will continue her studies until Jan. 1, when she will join the Metropolitan Opera company.

Edgar Norris, who has been spending the Summer with his sister in British Columbia, will remain on the Pacific Coast for a time. He has joined Walter Sanford's Empress Theatre Stock company in Vancouver, B. C.

Brigham Royce has been engaged for the part of Alcibiades in Frederick Warde's revival of Timon of Athens.

The Western Vaudeville Managers' Association is now booking the Family Theatre, Indianapolis.

Rose E. Ainsworth is playing the featured lead in Gilson and Bradfield's A Bachelor's Honeymoon.

True Powers has been engaged for the eccentric comedy role with the Bingville Bugle company, now in rehearsal.

IN CHICAGO'S THEATRES

The Most Important Week of the Season—Four Women Stars in View—Fortunes in New Plays—Colburn's Chat of the Stage

(*Special to The Mirror.*)

CHICAGO, Sept. 19.—This is the most interesting and important week of the season so far, with a remarkable list of bills: Four women stars—Lillian Russell, Nazimova, Elsie Janis, and Clara Lipman—Julian Eltinge, George Evans, Laurette Taylor, Richard Carle, The Dollar Princess, Charles Grapewin and Anna Chance, Edna Wallace Hopper, Follies of 1910, Wife Tamers, John Hyams and Leila McIntyre, The Girl and the Drummer, and The Sweetest Girl in Paris.

Charles Klein's play, The Gamblers, will be seen at the Lyric beginning Sept. 25. Mrs. Dot, with Billie Burke and Lawrence D'Orsay, will be at Powers beginning Oct. 3. Richard Bennett will be in The Deep Purple at the Princess beginning Oct. 2. The Third Degree will return to McVicker's Sept. 25, following Honey Boy Evans' Minstrels, which opened at that theatre Sunday night. The French Theatre will begin its season at the Ziegfeld Oct. 25, with La Chatelaine, by Alfred Capus. In the cast are Herman Devries, Mauguerite Sokal, Mrs. Vernet Lockwood, Benedict Papo, and others.

Clara Lipman has an interesting play at the Princess, The Marriage of a Star, and critical opinion has been largely in her favor. Louis Kimball, Fred Montague, Lena Loraine, Della Knight, Franklin Ritchie, and Alida Cortelyou are in her supporting company.

Richard Carle is preparing to observe his one hundredth week as a star in Chicago: Nineteen in The Storks, twenty-seven in The Tenderfoot, eight in The Maid and the Mummy, eleven in Mayor of Tokio, ten in Spring Chicken, three in Hurdy-Gurdy Girl, eight in Mary's Lamb, five in Echo, and eight in Jupiter.

The bills this week at outlying theatres: Haymarket, Rosalind at the Red Gate; Globe, The Rosary; National, The Cat and the Fiddle; Crown, As the Sun Went Down; Weber's, Child of the Regiment; Criterion, Stock; Bijou, More to Be Pitied Than Scorned; People's, Marie Nelson and players in Girls; College, When Knighthood Was in Flower; Marlowe, Stock.

There seems to be a fortune in some of the new plays which have been sent out from Chicago recently. The Rosary, produced at the Crown last Spring, recently accumulated $10,000 in the box-office of a Pittsburgh theatre in a week and about $7,000 in St. Louis. The owners, Messrs. Rowland and Clifford, also believe that in The Port of Missing Men they have another play which will be in big demand, as it has been so far this season. They have Hal Reid out in The Kentuckian, and The Wolf with Lorin Howard as the star.

Edward E. Rose, the playwright and stage director, has been engaged as general stage director for the Rowland-Clifford productions.

Manager Herbert Duce will have Robert Mantell in a Shakespearean repertoire at the Garrick Theatre for two weeks in November.

The Chocolate Soldier will follow Nazimova at the Garrick Sept. 25. The Deep Purple will be produced at the Princess Oct. 2.

Juliette Dika is singing a new song in The Wife Tamers at the Lyric about naughty eyes, and it is the impression of one observer that she "out-Helds Anna." Lillian Fitzgerald, another favorite in the cast, is singing a new song called "O Percy."

Marie Nelson's legion of admirers on the West Side have all come back to the People's and are making her season there at the head of her own company a success. Manager John T. Prince, Jr., reported the biggest advance sale in the history of the theatre for Leah Kleschna, and Miss Nelson's acting in this famous role of Mrs. Fiske's was observed with especial interest. The farce Girls is the bill this week. The company now includes Camille D'Arcy, Blanche Crozier, Jean Adi Adair, Freda Marshall, Lewis O. Hart, Arling Aleine, Walter Poulter, Harry Lanners, Gamble McKinney and others.

Andrew Mack made good as a vaudeville star at the Majestic last week, notwithstanding he danced à la vaudeville. His singing was most enjoyable, his voice seeming better than usual, and his stories were good. His talent shone like his silk hat, and applause was constant and hearty.

Madame Nazimova has been in vogue at the Garrick with large audiences to watch her artistry in The Fairy Tale. As the *Tribune* ventured to remark, The Fairy Tale is not a fairy tale. The young woman's life was wayward in one instance and the author, Arthur Snitzler, forces her to confess this instance with considerable emotional detail to the man she loves. The unsavory thesis yields other dramatic moments, too. A few of them in the last act are dignified with real strength and there Nazimova's talent shows some solidity and power. She has been appreciated in the reviews and the play recognized as indicated in the quotation given. Brandon Tynan shows the proper quality as artist-lover, playing opposite the star. He is sufficiently strong, sincere and dignified. The rest of the support is capable: Race Dunrobin, Fred L. Tilden, Reginald Mason, Orlando Daly, Thomas Russell, Edward R. Mawson, William Hassen, Gertrude Berkeley, Teresa Maxwell-Conover, Marie Allen and Elsie Esmond and Mrs. Jacques Martin.

Elsie Janis in The Slim Princess is apparently just as popular in Chicago as Elsie Janis in any other production. The Studebaker could hold no more people. A further record of the engagement and production will be made in a later issue.

Manager E. J. Sullivan, of the Studebaker, will sail Oct. 6 for Paris to fetch Sarah Bernhardt and her company of fourty from Europe for her American tour, which will begin in Chicago about Nov. 1. Mr. Sullivan will be Miss Bernhardt's manager, under the general direction of Mr. Conner. George H. Murray will be business representative. During Mr. Sullivan's absence George Ade Davis will be acting manager of the Studebaker.

The Code Book, a little drama by De Witte Kaplan and Herbert Walter, showed originality and skill in construction at the Majestic last week. The acting was exceptionally good. It requires talent to make so deep and definite an impression in the few minutes allotted to a vaudeville playlet as Allen Atwell made with the Filipino character. He received the especial applause his skill deserved. Percy Plunkett was excellent as Jarvis. Charles P. Hammond as the recruit and George E. Browh as the sergeant. Cook and Lorens made, perhaps, a bigger hit than usual and Raymond and Caverly got the big audience all fussed up with laughter over their real estate trouble in Watt Street. Raida Furman was popular and the Finney sisters as divers and swimmers in black tights were graceful and aquatically accomplished.

Alma, Wo Wohnst Du? with its pretty music, good comedy, good company and disreputable plot, continues at the Whitney Opera House. It seems a pity to spoil an otherwise bright little play with such directly sensual appeal, reaching a sort of climax in a disrobing scene. Emil Berla, who headed the Viennese company at the Ziegfeld, has a better part in this play and further shows his gift as a comedian. Gussie Frankel has the physique, the physical quality and other advantages for playing the part of Alma. She sings well and her seductive ways are sufficiently convincing. Nelly Morena is pretty and clever as the maid. She sings remarkably well. Agelo Lippich is capital in the part of the blonde, young innocent, whose fortune makes him so interesting to Alma. Fred Kiedaisch made a prepossessing son-in-law, having a good appearance, ability to act and an excellent voice, both for speaking and singing. Everybody could sing well and listening to the genuinely good music one frequently forgot the proposition of the play—to wit, that other things have charms besides music. The audiences have been of fair size, but enthusiastic over the numbers and the humor.

Adelina Pavlovna, a Viennese violin soloist who appeared at the Policemen's Benefit at Orchestra Hall last week, is arranging to go into vaudeville.

Under Southern Skies, Lottie Blair Parker's rival of Uncle Tom's Cabin in perennial popularity, has proved the strongest bill of the season so far at the Haymarket, which is now a theatre for drama. Large audiences all last week were delighted and the curtain had to be lifted four or five times at the climaxes. Manager Harry Doel Parker, as usual, provided an excellent company. In this instance John T. Burke as Major Crofton, Viola Bancroft as Stella, Dorothy Lee as Leila, Matthew Bradley as Burleigh Mayor, Harry Lijson as Colonel Daubigney, and Millie Evans as Ann Elizer were especially in the favor of the audience. The production was gratifying to the eye.

OTIS COLBURN.

PHILADELPHIA STAGE NEWS

Garrick and Walnut Openings—In the Bishop's Carriage—Orpheum Players—The Cheater—Madam Caviarleary—Engagements Announced—Vaudeville—Burlesque.

(*Special to The Mirror.*)

PHILADELPHIA, Sept. 20.—The Broad is the only important theatre which has not opened its season of 1910-11. The Garrick and Walnut last night joined the list, the former presenting New York, a drama in three acts by William J. Hurlbut, with a strong cast headed by Laura Nelson Hall, Mary Shaw, and Orrin Johnson. The offering at the Walnut was an American romantic drama, The White Squaw, by Delia Clark, who assumed the leading role, surrounded by a cast that included John E. Kellerd, Edwin Mordant, Edna Brothers, William F. Kohman, Mindle Price, and Bernice Parker.

Both of these plays are new to Philadelphia, as were The Girl in the Train, which opened at the Forrest last night; The Aviator, at the Chestnut Street Opera House, and Eddie Foy in Up and Down Broadway. So many new plays in a single night was hardly agreeable to the regular "first-nighter," and in more instances than one did the appearance of the audience change, although not the character, after the first or second acts. Further reference to the new productions will be made in my next letter.

The end of the vacation season is already having its effect upon attendance at the theatres, as did a week of most delightful weather. Offerings, so far as announced, indicate that Philadelphia is to have a varied assortment of new plays. What proportion will succeed or fail remains to be determined. The general impression prevails among local managers that the season will be fair to good.

The Third Degree comes to the Walnut for two weeks beginning Oct. 3.

Sam Bernard in The Duke of Zurach is booked for an early engagement at the Lyric.

Blanche Ring's final week in The Yankee Girl at the Lyric continued to reflect the popularity of actress and play.

The National is this week offering In the Bishop's Carriage. The leading male role—that of Tom Dorgan—is taken by a young Philadelphian, John Burkell, who has steadily advanced himself in his profession. He made his first appearance with a company called The Strollers, which was connected with the Philadelphia Turngemeinde, of which he is a member. From this beginning he gradually advanced to the professional ranks.

Margaret King, who was with Singer's Serenaders at the Gayety last week, has entirely recovered her health. Last May she was compelled to cancel her engagements while here and undergo a serious operation, which kept her in a hospital for several weeks.

Adeline Genee in The Bachelor Belles will follow The Aviator at the Chestnut Street Opera House, the engagement beginning Oct. 3.

Robert Edeson in Where the Trail Divides comes to the Garrick for two weeks, beginning Oct. 3.

The Three Twins are to pay a return visit to Philadelphia, appearing at the Forrest on Oct. 3.

The Philadelphia Orchestra will open its season at the Academy of Music Oct. 14 and 15.

True to his promise, as usual, Manager Grant Laferty, of the Orpheum Players, gave a splendid production last week at the Chestnut Street Theatre of A Message from Mars. The opening on Monday meant the beginning of the company's fourth season at this theatre, and it was auspicious in every respect, from the many floral offerings to the greetings to old and new friends. There was little partiality shown to various members of the company. The reception to Howell Hansel, the new leading man, was just as hearty as that accorded to Marion Barney, who returned after a brief absence as the company's leading woman. Leah Winslow, one of the most popular members of the female contingent of the Players, was given something like an ovation. Kathlene MacDonald, who has endeared herself to the patrons of the company, was also received in a manner she will not soon forget. It was this way all through the cast. It showed how thoroughly established in popular estimation have the Players become. As to the play, it was produced in a most acceptable manner. The stage appointments, as well as the performance itself, were another proof of the ability of Percy Winter as a stage director. The Horace Parker of Mr. Hansel was an intelligent impersonation, and showed him to be an actor of versatility and resource. The impression he made on his audience, which was the first time he had appeared before it, was very favorable indeed. Wilmer Walter, who played the messenger, did excellently, while Edwin Middleton, in a character impersonation of the English tramp, did one of the best pieces of acting in his career. Miss Barney's opportunities were limited, but she took advantage of all. Ada Boshell was capital in an elderly role, while Miss Winslow and Miss MacDonnell were equally successful. This week, Madame Sans Gene.

Dumont's Minstrels at the Eleventh Street Opera House continue to be "up with the times." This week, in addition to other attractions, are present a burlesque entitled Madame Caviarleary's Husband.

Business at the principal burlesque houses continues good. This week's attractions are: Bijou, The Flying Dreadnought, a spectacular comedy, and several vaudeville acts; Casino, The Queens of the Jardin de Paris; Gayety, Roble's Knickerbockers; Trocadero, The Love Kiss; Trocadero, Miner's Bohemians.

The Summer Widowers, with Lew Fields and Irene Franklin, will be at the Lyric for two weeks from Oct. 3.

Her Son was given its first production in this city at the Grand last night, with a strong, well-balanced cast. Polly of the Circus will follow next week.

Keith's bill last week was a good one from beginning to end, but it is more varied this week and presents a number of people very popular in this city, including Nora Bayes and her husband, Jack Norworth. A more extensively advertised couple can hardly be found upon the professional stage. Oscar Loraine, the protean violinist, returns after a long absence. Amy Ricard and Lester Lonergan offer an entertaining comedy, An Idyl of Erin, given here for the first time. The Long Acre Quartette, Harry B. Laster, monologists; the Namba Troupe of Japanese acrobats, the Tuscano Brothers, battle-axe throwers, and Martinettie and Sylvester, knockabout comedians, complete an attractive and pleasing bill.

The only new play we had last week was Louis Mann in his adaptation from the German called The Cheater, which was produced at the Adelphi and which remains at this theatre the present week, to be succeeded then by The Merry Widow. As a laugh producer no fault can be found with The Cheater, but it is Mr. Mann who produces the laughs largely. Mr. Mann is also careful to explain that his return to his earlier style of comic acting is only temporary; that, according to contract, the play had to be produced within a certain time, and that the astute producer, William A. Brady, insisted that Mr. Mann was the only comedian available to play the principal role. Be that as it may, Mann and his clever supporting company bring out fully all of the comedy there is in The Cheater, and there is a lot of it, although it is a little "bunched" in spots. Mr. Mann adapted this three-act comedy from the German of Wilhelm Jacoby and Arthur Lipstuts, the original title being Der Doppelmensch. The scene of the play, however, has been transferred to Brooklyn. The cast supporting Mr. Mann in the leading role includes Madame Mathilde Cotrelly as Mrs. Plittersdorf, Emily Ann Wellman, and John E. Kelly.

The Moving Picture Company of America, which already owns and occupies five theatres on Market Street, this city, is to have another house at 833 Market Street. Plans for the new building are now being prepared.

This is anniversary week at the William Penn Theatre, and the offering is equal to the occasion. It includes Harris Brothers and company in a comedy sketch, On His Honeymoon; Sherman Brothers and White, impersonators and eccentric dancers; Deltorelli-Gissandos, comedy musical clowns and acrobats; Enoch, the man fish; Dorothy Manners, singing comedienne; Helen and Cousens, and Al. Weston's Ten School Boys and Girls in The Last Day of School.

The Broad, the only leading theatre remaining unopened, was to have begun its new season last night, with Hedwig Reicher in On the Eve. The engagement, however, had been canceled, so that the house will remain closed until Marie Tempest arrives with A Thief in the Night, two weeks hence. Elsie Ferguson, in A Matter of Money, which was also announced for the Broad, did not prove satisfactory on its trial elsewhere, and that, too, was called off. Nixon and Zimmerman are wise in not producing at the beginning of the season plays which have not proved satisfactory.

Business at the moving picture houses has improved greatly the past month. The Empire opened its season last night, and the Great Northern, one of the handsomest theatres of its kind in the city, was expected to do so.

The Standard was reopened last Monday with its new three-a-day policy of vaudeville and pictures, managed by Tom Dougherty, under the direction of F. G. Nixon-Nordlinger, of the Park and People's theatres.

A Minister's Sweetheart was produced at Hart's Theatre last week. Business was reported as good.

JAMES D. SLADE.

ANNIE LAURIE.

Annie Laurie, a new romantic drama by M. Douglas Flattery, will have its first production Oct. 6. The period of the play is 1688 and the story deals with the love affair of the heroine of William Douglas' famous song. Mr. Flattery, the author, is a Harvard man and is president of the Cambridge Amusement Company, which is building the new theatre at Cambridge, Mass. Lillian Bacon, an Australian actress, who was a star for several years under the management of J. C. Williamson, will be featured in the title-role.

ROGERS-KOLB.

C. William Kolb, late of Kolb and Dill, the musical comedy team, well known on the Pacific Coast, and Max Rogers, late of Rogers Brothers, will form a new team, appearing under the management of the Shuberts in a new musical comedy. Since the death of his brother Max Rogers has been starring alone. Last season he appeared in The Young Turk. Kolb recently separated from Max Dill. They are both German comedians.

If your dinner distresses

half a teaspoon of Horsford's Acid Phosphate in half a glass of water brings quick relief—makes digestion natural and easy.

DRAMATIC RIGHTS

DR MORGAN'S STRIKING EXAMPLES OF THEIR EVOLUTION

Brought to Mind by the Recent Revival of Caste—How Barney Williams Pirated the Play Through a Feat of Memory, Yet Was Absolved by the Then Existing Law.

To the Editor of The Dramatic Mirror:

SIR.—I had intended at the time of your interesting reminiscences anent the revival of Caste, in April last, to have addressed you to recall that that play was associated not only with dramatic history but with dramatic jurisprudence. Perhaps you will not think it entirely too late even now.

Old timers will remember that in 1867, just as Lester Wallack had arranged for the production of Caste at his theatre at Thirteenth Street and Broadway—had, in fact, actually produced it—Barney Williams at his theatre in New York city also brought out a version in which W. J. Florence took the part (I think) of George D'Alroy. As Mr. Wallack had purchased the dramatic rights of the piece from its London owners he began suit against Mr. Williams by obtaining a preliminary injunction at Special term and an order to show cause why the writ should not be made permanent, in the usual form. The motion to make the injunction permanent coming on to be heard before Supreme Court Justice George G. Barnard, Mr. Florence made affidavit that the version of Caste mounted by Barney Williams had been obtained by him (Mr. Florence) by attending performances of the play in London and committing to memory the lines as they came from the actors' mouths, and that he had not used any shorthand process or any manuscript notes made at the time, whatever. In other words, that he had actually carried the entire play away from the London theatre by means of his own unassisted and unreinforced memory alone!

Upon this affidavit, Justice Barnard refused to make the injunction permanent, and dismissed the plaintiff's prayer, so far as it prayed for equitable relief. Which, of course, disposed of the suit. The case (so far as I know), being at Special Term only, was never reported. And (as it was never heard of again) was doubtless disposed of by settlement out of court. There was considerable surprise at the time and much criticism in lay circles upon Judge Barnard's disposition of the case. But, as a matter of fact, Judge Barnard was strictly within the law as it consisted at that date. His Honor merely followed the precedent established in Macklin vs. Richardson, 1770 (reported Ambler, 694).

In that case the plaintiff had purchased the copyright from its author, the then well-known actor O'Keefe, of the play, The Agreeable Surprise, and had "published" (that is, had proceeded to enjoy his copyright by producing) the said play. Defendant thereupon at his own—a rival—London theatre produced the same play. Plaintiff sued in Chancery to restrain, etc. But defendant asserted that he had obtained the play by memorization from the plaintiffs' actors' mouths and without the aid of any shorthand process whatever. Upon this statement (untraversed, as it appears from the report) the court, Buller, J., held that no action could lie. "Reporting anything from memory," said the learned judge, "can never be a publication within the statute. Some instances of strength of memory are very surprising, but the mere act of repeating such a performance cannot be left as evidence to the jury that the defendant had pirated the work."

Upon these few words only, this astounding doctrine rested for a century. But, such as it was, it became common law until doubted or reversed, and Judge Barnard, sitting at chambers, was undoubtedly right in following it. Especially as, so far as the reports show, this case, arising in New York city in 1867, was actually the first case since Macklin vs. Richardson in 1770, practically a century before, in which a feat of memorisation had been set up to offset a charge of piracy.

At the time I was preparing a text-book of copyright law, especially of dramatic copyright law. And it seemed to me that it was time that this antiquated precedent of Macklin vs. Richardson, arising under the first copyright law (8 Anne, c. 19, April 19, 1710), should be re-examined. Accordingly I communicated to the *American Law Register* (a legal journal published in Philadelphia) certain notes as to the Buller ruling which I afterward incorporated in my treatise ("Morgan on the Law of Literature," etc. New York: Cockcroft and Company, 1875. Vol. II., pp. 330-337.)

I claimed that "if an author had any rights at all in his dramatic composition, or if courts had any power to protect him in those rights, it is difficult to see how the mere process employed in a piracy is to take away those rights or to cancel that power." Surely, I argued, it would be dangerous to assert that the skill or delicacy of the process would excuse its exercise as against vested rights. Otherwise we should punish the burglar who broke into our premises by force and violence, with a club or a jimmy, but overlook the burglary if he deftly picked our locks or cleverly guessed the word of our combination. Or, again: If a play, why not a book? What copyright could subsist, *e. g.*, on Longfellow's Poems, if one memorising them could issue an edition of them? Or, in criminal law, would it protect the utterer of a criminal libel that he merely repeated or circulated from memory a malicious or harmful libel which he had heard somebody else utter?

I am glad to say that this doctrine has now entirely disappeared from our jurisprudence, nor can I doubt but that if Judge Buller's extraordinary ruling had even then, a century before the case of Wallack vs. Barney Williams, reached a higher court it would have been reversed.

I doubt if the latter (the Caste) case ever obtained much publicity outside of New York city, though it may be interesting to note that so lately as 1885 a young man came to me with a proposition from a Chicago publishing house to sell them a version of Nancy and Co. (one of Mr. Daly's successes). This young man had actually memorised the whole of the play, and he gave me a wonderful example of his powers, not only of repeating the play word for word but of rendering it (à la John Edward Nandy) "in two voices" at least!

I was able to advise him that our courts at that date possessed much ampler powers to protect literary property than in 1867, and that should he attempt his proposed piracy it was highly probable that, whatever became of his Chicago abettors, he himself would become familiar with the inside of some well-appointed jail. Fortunately for himself, he appears to have taken my advice.

Since dramatic literary property is the most valuable of all literary property, it is not so very remarkable that it was actually the first form of literary property to receive legal protection.

In the year 1387 (when the King sat in person, rather than as now by theory, in his Court of Oyer and Terminer) the choristers of St. Paul's in London, by petition to King Richard II., prayed "that certain ignorant persons be restrained from exhibiting in a stage play the history of divers portions of the Old Testament, to the prejudice of themselves and the clergy of St. Paul's, who had expended considerable sums upon a public representation of that portion of Holy Scripture for the Candlemas revelries then next ensuing."

APPLETON MORGAN.

THE BACHELOR BELLES.

The personnel of the cast of the new musical play, The Bachelor Belles, which Klaw and Erlanger will present with Adeline Genee as the stellar feature for the first time Monday, Oct. 3, in Philadelphia, after which it will come direct to New York, includes the following names: Frank Lawlor, Amelia Stone, Lawrence Wheat, Grace Field, John Parks, Josie Sadler, Jack Raffael, Alice Hegeman, F. Stanton Heck, Blanche West, Florence Walton, and Mae Murray. The Russian dancer, M. Scherer, will assist Mlle. Genee in her ballets. Twelve English coryphees from the Empire Theatre, London, and a chorus of two score American girls have also been engaged. The play, which is by Harry B. Smith, with music by Ray Hubbell, is being staged by Julian Mitchell. F. Z'egfeld, Jr., is giving his personal attention to the selection of the chorus.

AMERICAN ACTS FOR EUROPE.

Maurice H. Rose has been appointed permanent New York manager for Sherek and Braff, the well-known European vaudeville managers, and is in complete charge of their New York office at the Knickerbocker Theatre Building. A few of the American acts recently booked for European theatres through Sherek and Braff are: The Eagle and the Girl, Billee Seaton, Four Koners Brothers, Warfield and Campbell, Marselo and Wolfe, Aerial Laports, Three Alvarettas, Samaroff and Sonia, Rowland, Flying Banvards, Four Readings, Gruber's Elephants, Maila and Bart, Waterbury Brothers and Tenny, Merrill and Otto, Ballerini's Dogs, Georgia Campers, Murphy and Francis, Camille Trio, Zertho's Dogs.

W. H. THOMPSON'S NEW PLAY.

William H. Thompson has returned to town from his country home at Nantucket to begin preparations for his production of The Cardinal's Stratagem, a one-act play that he secured while in Paris last Summer. In this play, which is a romance of the eighteenth century, with the scene laid in the famous gardens of the Grande Trianon at Versailles, Mr. Thompson will appear again in a role of a dignitary of the Church, which will recall his triumphs in A Royal Family and The Bishop's Move. Mr. Thompson will be supported by a strong dramatic company and the stage setting will be one of unusual beauty. The opening performance will take place at the Fifth Avenue Theatre on Oct. 24.

OPERA IN MEXICO.

The first Mexican grand opera season was inaugurated in the City of Mexico Sept. 9 with a performance of Aida. In the cast were Jane Noria, Maria Claessens, Riccardo Martin, Dinh Gilly, L. Nicoletti-Korman, Giulio Rossi, and Vittorio Podesti, conductor. The following evening Cavalleria Rusticana and Il Pagliacci were given, beginning at eleven o'clock, before an audience of representatives of foreign governments present for the celebration of Mexican independence. The Government bought out the house entire for the performance.

G. G. P. C.

As the books of the Golden Gate Professional Club are in storage and inaccessible, the former members are requested to send their names and permanent addresses to Madame Caro Roma at 144 West Thirty-seventh Street.

MARC KLAW IN THE WEST.

He States the Position of the Theatrical Interests He Represents.

Marc Klaw, of the firm of Klaw and Erlanger, is in the Northwest as the result of a decision on the part of Charles Frohman and Klaw and Erlanger to hereafter lease, build and operate their own theatres in that territory and such other points in the West as they may deem necessary and profitable. Speaking of his trip Mr. Klaw said:

"Mr. Frohman and ourselves have long ago appreciated the importance and profit in this great Northwest territory, but in obedience to a policy mapped out by us many years ago, whenever theatres were offered us at any point or section where we represented other persons, we invariably turned over the letters and applications to the parties whom we represented. In that way we enriched and built up several men in that territory by sending to them the biggest money paying attractions in the world. Some of these men began to believe that they drew the money instead of Maude Adams, John Drew, Ben-Hur, The Round-Up, Billie Burke and the many other attractions that filled their playhouses. They were not nearly as wise as the average railroad man, who knows that when his freight cars stand empty on a siding he cannot make any money; that he must have the precious freight to make them pay; and a manager with theatres without good attractions is just as helpless as a railroad with empty freight cars.

"When a few of these local managers got together and decided that they would dictate the terms and conditions under which attractions should play in their theatres, the stars and attractions promptly declined. Now, that is where the managers got fooled. These attractions could be moved to other parts of the country. But, alas! since these great Northwestern cities have emerged from the swaddling clothes of a mining camp the playhouses could not be log-rolled to any other section to meet the attraction. They had to stay right there. As a consequence we, recognising the benefits to be derived therefrom, have determined to run our own theatres hereafter in Seattle, Spokane, Tacoma, Portland, Butte, Victoria, Vancouver and any other points in the West and Northwest that we may find necessary for our plans. Charles Frohman will be affiliated with us in all of these leases and ownerships. My first stop will be in Seattle. From there I expect to go to Spokane for a conference with Spokane business men. From Spokane I proceed to Portland and then to Victoria and Vancouver, after which I shall pay a visit to San Francisco and Los Angeles.

"I think the public of the Northwest is more intimately wedded to theatregoing than possibly any other section of this country. We have been amazed at the many letters which have been received by us in the last sixty days wanting an explanation for the absence of Maude Adams, The Fortune Hunter, The Dollar Princess, The Arcadians, Billie Burke, The Round-Up and fifty or sixty other attractions that I could mention. Every mail brings us some inquiry of this kind and some offer from prominent citizens to build us theatres or lease us suitable sites on which to build. It shows that there has been something radically wrong in the local management in that section of the country, because whenever we have sent good attractions out there the receipts have been tremendous, rivalling, in fact, the receipts of New York, Chicago or Boston.

"We have represented that section of the country and furnished them their best attractions for nearly a score of years, and know pretty well what they want and what they will support. Many of these local managers have absolutely built up a money credit on our attractions. A big theatrical enterprise like Maude Adams would come into a town, play to $25,000 or $26,000 on the week, the local manager depositing that in his local bank, together with the advance sale of the next attraction that was coming along, and amassing a big enough balance to borrow considerable money on it. Of course, the public never knew that the attraction took its share out of that before the week was over, and the bank would not feel that as much as it might ordinarily, because the advance sale of the incoming attraction would cover some of the draft on the preceding deposit. So you see we have been furnishing the bone and sinew of theatricals out there, both by booking theatres and by sending our own best attractions."

A dispatch from Seattle on Sept. 15 states that Mr. Klaw has closed there negotiations for the ground lease of a piece of property upon which a theatre controlled by Charles Frohman and Klaw and Erlanger will be built. The ground was secured from the Metropolitan Building Company of that city and is situated at the southeast corner of Fourth and University streets. The plot is directly in the heart of the city and the building plans are to follow out a general idea of the Washington University, which formerly controlled the site. The theatre to be erected will seat 2,000. The lease secured by Frohman, Klaw and Erlanger is for forty-seven years, filling out the leasehold held by the university. This is the first move of Mr. Klaw to secure theatres in every city in the Northwest and in such other points in the West as may be necessary to carry out the plans of Frohman, Klaw and Erlanger. After his return here Mr. Klaw will make a similar trip through Texas, where large property interests propose to erect theatres for Frohman, Klaw and Erlanger in Dallas, Fort Worth, San Antonio, Houston and Galveston. In Dallas, Texas, the largest firm in the State will build a theatre in the center of the city. The building is to be a part of a plan of civic improvement already under way.

Speaking of the plans of Messrs. Frohman, Klaw and Erlanger, A. L. Erlanger says: "Our purpose in securing these theatres is to enable us in the future to book tours without any embarrassment for the producing manager, as we have in the past fifteen years, and also to have theatres in which the contract with the producing manager will be fulfilled. We intend to continue the policy toward the producing manager which we have followed since the formation of the Theatrical Syndicate."

ALL STAR ENTERTAINMENT AT OSSINING.

A benefit entertainment for the Ossining Hospital, arranged by Blanche Bates, who has a Summer home in Ossining, N. Y., was given in the Olive Opera House in that town Sept. 13. The net profit was about $1,600. Miss Bates, Mrs. Daisy Hall Humphrey and Frank Worthing appeared in a little comedy sketch; Ross G. Burton, Howard Kyle, and Frances Stevens appeared in Mr. Burton's sketch, The Combination; Lillian Russell sang "Come Down, My Evening Star," and Edward Martindel, Josephine Jacoby, Mr. and Mrs. Rupert Hughes, Mrs. Ethel Elliott, and Melville Ellis took part.

HARRY BERESFORD TO STAR.

H. M. Horkheimer has secured Harry Beresford as one of his stars for the present season. Although Mr. Beresford made his debut as a comedian in George Edwardes' Gaiety Theatre company in London, his success in the main has been made in this country. Mr. Beresford has been featured in many notable productions, such as The Professor's Love Story, The Wrong Mr. Wright, and The Woman Hater. This season he will make his debut as a Broadway star under Mr. Horkheimer's management.

NO VAUDEVILLE FOR CHRISTIE MACDONALD

E. F. Albee offered Christie MacDonald, the comic opera star, an engagement in vaudeville at a salary of $1500 a week, it is said, with ten weeks guaranteed in New York. Miss MacDonald declined to accept the proposition, saying the comic opera plans she has under way with her new managers, Werba and Luescher, are more inviting.

CURRENT AMUSEMENTS.

Week ending September 24.

ACADEMY OF MUSIC—Stock co. in The Clansman.
ALHAMBRA—Vaudeville.
AMERICAN MUSIC HALL—Vaudeville.
ASTOR—Seven Days—46th week—363 to 370 times.
BELASCO—The Lily—165 times, plus 19 to 20 times.
BIJOU—Maclyn Arbuckle in Welcome to Our City—1st week—9 to 15 times.
BROADWAY—The Summer Widowers—16th week—110 to 117 times.
BRONX—Vaudeville.
CASINO—Commencing Sept. 21—Sam Bernard in He Came from Milwaukee.
CIRCLE—Vaudeville and Moving Pictures.
CITY—The Third Degree—312 times, plus 8 times.
COLONIAL—Vaudeville.
COLUMBIA—Follies of New York and Paris.
COMEDY—Commencing Sept. 24—The Little Damosel.
CRITERION—The Commuters—6th week—38 to 45 times.
DALY'S—Baby Mine—5th week—33 to 40 times.
EMPIRE—John Drew in Smith—3d week—15 to 22 times.
FOURTEENTH STREET—Vaudeville and Pictures.
GAIETY—Get Rich Quick Wallingford—1st week—1 to 8 times.
GARRICK—Commencing Sept. 23—Harriette Crosman in Anti-Matrimony.
GLOBE—Bessie McCoy in The Echo—6th week—35 to 41 times.
GRAND OPERA HOUSE—J. E. Dodson in The House Next Door—129 times, plus 8 times.
HACKETT—Mother—3d week—15 to 22 times.
HERALD SQUARE—Marie Dressler in Tillie's Nightmare—71 times, plus 43 to 49 times.
HIPPODROME—The International Cup; The Ballet of Niagara; The Earthquake—3d week.
HUDSON—Commencing Sept. 20—Helen Ware in The Deserters—1st week—1 to 6 times.
HURTIG AND SEAMON'S—Hastings Big Show.
KEITH AND PROCTOR'S FIFTH AVENUE—Vaudeville.
KNICKERBOCKER—Our Miss Gibbs—4th week—23 to 30 times.
LIBERTY—The Country Boy—4th week—23 to 30 times.
LINCOLN SQUARE—Vaudeville and Pictures.
LYCEUM—C. P. Huntley and Hattie Williams in Decorating Clementine—1st week—1 to 7 times.
LYRIC—Madame X—127 times, plus 3d week—15 to 24 times.
MAJESTIC—Vaudeville and Pictures.
MANHATTAN—Commencing Sept. 20.—Hans, the Flute Player.
MAXINE ELLIOTT'S—Diplomacy—2d week—8 to 15 times.
METROPOLIS—Marathon Girls Burlesquers.
MINER'S BOWERY—Washington Society Girls.
MINER'S BRONX—Rector Burlesquers.
MINER'S EIGHTH AVENUE—Lady Buccaneers Burlesquers.
MURRAY HILL—Parisian Widows.
NAZIMOVA'S 39TH ST.—Commencing Sept. 20—Con & Co., 7 times.
NEW AMSTERDAM—Madame Sherry—4th week—29 to 32 times.
NEW YORK—The Arcadians—221 times, plus 4th week—25 to 32 times.
OLYMPIC—Trocadero Burlesquers.
PLAZA—Vale Stock Co. in The Blue Mouse—269 times, plus 12 times.
REPUBLIC—Is Matrimony a Failure?—201 times, plus 1 to 8 times.
SAVOY—Vaudeville and Moving Pictures.
VICTORIA—Vaudeville.
WALLACK'S—H. B. Warner in Alias Jimmy Valentine—165 times, plus 34 to 41 times.
WEST END—Mary Jane's Pa—32 times, plus 8 times.
YORKVILLE—Vaudeville and Pictures.

GUS A. FORBES.

Dwerehek, Duluth, Minn.

Gus A. Forbes, proprietor and leading man of the Forbes Stock company, now in their second season at the Gotham Theatre, Brooklyn, N. Y., is one of the most prominent of the younger actor-managers of aristocratic appearance; he has an excellent stage presence and possesses that great qualification for an actor—a rich, resonant and sympathetic voice. He is the leading spirit in the many excellent plays produced by the Forbes Stock company, and is always a prime favorite with his audiences. His style of acting is much on the same lines as that of Kyrle Bellew. His sterling work in stock during the past ten years has evoked considerable interest among those who look upon this form of effort as serving the very best interests of dramatic art, and he seems to be equipped for even more notable work.

THE LITTLE DAMOZEL.

The Comedy Theatre will reopen Saturday evening with Henry W. Savage's production of Monckton Hoffe's comedy, The Little Damozel. In the cast are May Buckley, Cyril Keightley, George Graham, Frank Lacy, Henry Wenman, Henry Vogel, Mary Corse, Harry Fraser, Raphael Newman, and Harry Child.

ECHOES FROM THE LONDON STAGE

A REVIVAL OF INTEREST IN THE THEATRES OF THE BRITISH METROPOLIS.

The Chocolate Soldier—A Bolt from the Blue—Nobody's Daughter—Fra Diavolo—Terry's Theatre—Shaw—Australia—Aristophanes, Shakespeare, Goethe.

(Special Correspondence of The Mirror.)

LONDON, Sept. 10.—The Chocolate Soldier has success written on its brow. The presentation of the candy hero this evening was the occasion for much applause of a spontaneous cheerfulness. Despite desultory criticism of the lyrics and the wit, which is sad drivel in comparison with the original drama, the production may well look forward to a long run. The main elements of its success are its splendid music and its satisfactory production. Constance Drever and C. H. Workman in the leading roles were notably good. The chorus was picked from several disbanded opera companies. A note in the programme apologizes to G. B. Shaw for this unauthorized version of his drama. This looks like a wise precaution.

A Bolt from the Blue was not so successful on Sept. 6. This is Cosmo Hamilton's English version of a French comedy by Tristan Bernard and Alfred Athis, and a thoroughly impossible version it is. In his strenuous attempt to make it proper, Mr. Hamilton made it nothing else; he sacrificed all his self-respect as a dramatist to that idea. Even the clever acting of Edmund Gwenn, Denis Edie, and Irene Vanbrugh was not a strong enough paling to keep the bolt from falling over the cliff. The costumes and the scenery were faultless, of course; Charles Frohman produced it. The Duke of York's has also been redecorated, so the opening night was a scene of some brilliance, although not of much success.

On the evening of Sept. 3, Gerald du Maurier produced Nobody's Daughter, a dramatic comedy by Miss E. M. Symonds, who prefers to be known as George Paston. The play is described as rather repulsive in plot, but as very clever in lines and situations. The freshness of the scenes and the ease of the workmanship may carry it away from the snags, but cannot entirely eliminate the existence of those snags.

On Sept. 7, the Macchi Opera company rambled through Fra Diavolo at the Kingsway Theatre. Just what they had against Auber's tuneful opera nobody ventures to surmise, but they took liberties that even old friends don't exercise toward Auber. This was in the face of a director who evidently had good intentions. At least he spread himself so rapidly over the atmosphere that even a moving picture camera would have fallen exhausted by a mad attempt to keep up with his pace.

Moving pictures are making inroads, however. Terry's Theatre, opened in 1887 by Edward Terry, has been leased for twenty-one years by a cinematograph company. The wheel of progress does strange things; but even a realisation of this law could not have prepared the original proprietor for this chapter in the career of his theatre.

George Bernard Shaw will shortly appear in print. The Doctor's Dilemma, Getting Married, The Showing Up of Blanco Posnet, and three prefaces on medicine, marriage, and dramatic censorship, are included in this forthcoming volume.

Such was the success of this Australian tour that two firms, Clarke and Meynell and J. C. Williamson, are stirring around to repeat it. Companies have been organized or are to be organized to take the following plays over sea: The Passing of the Third Floor Back, The Arcadians, The Whip, Our Miss Gibbs, The Dollar Princess, The King of Cadonia, The Girl in the Train, and The Quaker Girl. Eardley Turner seems to think that Australia is some sort of an El Dorado for theatrical managers. If he is right we can't expect to keep many of them in London.

Gertrude Kingston at her little theatre will present a double bill for the opening performance. The first half is to be an adaptation of a comedy by Aristophanes, dating from 411 B. C.; the second half is a study in radio-telegraphy for detecting crime, dating from 1910 A. D.

Shakespeare and Goethe have been exchanging courtesies—or at least their graves have been. Shakespeare sent to Goethe, on his birthday, a bay wreath from the Stratford garden. On the other side of the Styx, no doubt, William and his cousin, German Johann, passed the time of day even more socially, and Johann gladly accepted felicitations from the spirit by which they were sent.

JASPER.

EDITH DECKER AND HER FEATHERED FRIENDS AT ROCKVILLE CENTRE, N. Y.

HATTIE WILLIAMS.

Frank C. Bangs, N. Y.

Evidently Hattie Williams has left her musical comedy days far behind her. That public which is so loth to accept a favorite in any other guise than her accustomed one has shown its willingness to credit Miss Williams with a sense of farce. In whatever she does Miss Williams is so vigorous that she carries her point sometimes almost by force. In Decorating Clementine, in which she will co-star with G. P. Huntley, Miss Williams is attempting her first French play. In the original it was called Le Bois Sacre (The Sacred Forest). It opens in New Haven Sept. 16, coming to the Lyceum the following Monday, Sept. 19.

STANISLAUS STANGE BETTER.

While conducting rehearsals of The Chocolate Soldier in London, Stanislaus Stange, the librettist, was seized with a stroke of paralysis. He is slowly recovering, though one leg is still paralyzed. On account of his illness A. H. Woods' production of The Pet of the Petticoats has been indefinitely postponed. Mr. Stange was at work on the last act of the musical comedy. Mlle. Dazie, who was engaged to play the title-role, will remain in vaudeville. The production was to have been made Oct. 1.

ADELINE GENEE'S TOUR.

Adeline Genee, the dancer, who will make her farewell tour of America under the management of Klaw and Erlanger this season, will open in Philadelphia in a new play called The Bachelor Belles. She will dance in the grand ballet, in a new number entitled The Rose and the Butterfly and in a Hungarian number which has never been produced in America. The dancer will be accompanied to this country by her husband, Frank G. Isitt, who is on his way to Winnipeg, Manitoba, on a business trip.

MARY MANNERING RECOVERING.

The latest news from the bedside of Mary Mannering, who was operated on for appendicitis at the Roosevelt Hospital, Tuesday, Sept. 13, is that she is resting very comfortably. Miss Mannering is out of danger.

Robert McWade, Jr. Arthur Shaw. Forrest Winant

A SCENE FROM THE COUNTRY BOY, AT THE LIBERTY THEATRE

McWade to Winant: "Tell Him All About It, Kid"

A NOTABLE CAREER

Julian Edwards Composed Grand Opera as Well as Lighter Works.

During the twenty-two years of his career as a composer, Julian Edwards, whose death was recorded in THE MIRROR last week, was the author of nearly thirty operatic compositions, including several grand operas, oratorios and sacred cantatas. He was born at Manchester, England, in 1855, and studied theory and composition under Sir Herbert Oakley at Edinburgh, Sir George MacFarren in London, and Philippine Seidle in New York. His first work as the composer of several light operas became known through their production in the British provinces, he appearing as conductor. In 1888 he resigned his position as conductor of the Royal English Opera Company to come to the United States, where he immediately became well known and liked. In this country his name is closely identified with his light operas. Some of his grand operas have, however, been produced in England. Of his heavier works, one, an oratorio, Lazarus, was produced at the Metropolitan Opera House in April last.

Few composers of modern musical productions have to their credit such a splendid array of works of a popular character as has Julian Edwards. His latest creation, Miss Molly May, was published by M. Witmark and Sons, who have given to the public in printed form nearly all the works which emanated from Mr. Edwards' prolific brain and facile pen for several years.

Mr. Edwards was the composer of The Gay Musician, Victorian Eldnella, Corinne, Jupiter, Friend Fritz, King Rene's Daughter, Goddess of Truth, Brian Boru, Dolly Varden, When Johnny Comes Marching Home, The Belle of London Town, Love's Lottery, in which Madame Schumann-Heink made such a success; The Princess Chic, and incidental music for Quo Vadis and Ben-Hur, and a splendid cantata called The Mermaid, which was produced by the Mursurgia Society at Carnegie Hall with great success. Latterly Mr. Edwards won additional fame through his music in The Motor Girl and as the composer of "My Own United States," the patriotic song which the sixteen thousand members of the National Song Society are promoting as a national anthem for this country.

During his long career Mr. Edwards was actively identified with professional music, having served a term with the Carl Rosa Opera Company as maestro al piano. He was also conductor of the Royal English Opera Company and the J. C. Duff Opera Company of this country, and many others.

There are two sides to Mr. Edwards' artistic personality, though the general public saw only the lighter. His serious work is King Rene's Daughter, which, together with several overtures, symphonies and compositions of chamber music, are well known in Europe. It was due to the fact that our American impresarios produce only foreign works of a serious character that Mr. Edwards did not have many of his produced in this country.

THE LATE JULIAN EDWARDS

A NEW OPERATIC ENTERPRISE.

J. C. Breil, who is known for his music to The Climax and "The Song of the Soul," is organizing a unique opera company which will begin a road tour about the end of October, preparatory to going into Chicago and afterwards New York.

The company will be known as the New Opera company. Its purpose is to present the higher forms of opera by some of the best known artists in the grand opera field. The company will necessarily be a small one, but each individual is to be a unit and a power. There will be but five and four characters, respectively, in the two new operas to be presented by this organization. These operas are Corsica, a tragedy opera, book by F. F. Schrader, music by Irenée Bergé, and Love Laughs at Locksmiths, book by F. F. Schrader and music by Joseph Carl Breil. The latter is a comedy opera. Both are in one act, written in the best style of their respective genre. The principal member of the organization will be Christian Hansen, who was last season at the Boston Opera, where his work created a sensation. Prior to that he was in Berlin and Vienna, and he is recognized as one of the greatest tenors of the day. With him will be associated Frances Hewitt Bowne, who was well known some seven years ago as prima donna at the Tivoli, San Francisco, and has since made a record at the Comique in Paris; Robert E. Cavendish, baritone, formerly of the Carl Rosa company in England, and afterward with Madame Mantelli on her tour of this country; Vera Roberts, contralto, who was at the Imperial Opera in Vienna, Cologne, and Dantsig, and who appeared at the Boston Opera last season. Irenée Bergé, formerly conductor at Covent Garden, London, will be the conductor of this organization. With the company will also appear Mlle. Vocksca, the Hungarian classic dancer, who did the dance last Winter in the London production of Richard Strauss' Salome. The company will also embrace several other persons well known in the grand opera field.

In connection with the new operas to be presented the organisation will also produce the third act of Faust and the last act of Rigoletto. The season will open on Oct. 22 in New England, and the company will be equipped with its own orchestra and new scenery.

WALTER C. JORDAN.

To the outside intelligence, at least, most of those concerned with the theatre seem apt to promote their personalities and their interests on every possible occasion and in no uncertain ways. Yet to those both in and out of the theatre a reticent personality is interesting.

Walter C. Jordan, of the firm of Sanger and Jordan, returned the other day from a three months tour abroad. "The most satisfying part of my trip," said he to a MIRROR man, "was the landing in New York. It is awful good to be home." It was not that Mr. Jordan was homesick. It was an expression of that Americanism that characterises him. He went everywhere while away, or at least he visited the great capitals, London, Paris, Vienna and other places, sojourning in each long enough to fully note their theatrical novelties for enjoyment and estimate, as well as in the relation they might have to his own business as an agent of larger interests. Yet with the reticence of the confidential man he was not ready to disclose these interests in advance of maturity of plans.

Mr. Jordan, as is well known, represents in this country George Edwardes and other prominent men in the foreign theatre, including J. C. Williamson, who practically dominates Australian amusements. When it is said that Mr. Jordan's firm are agents for such vehicles as The Merry Widow, Madame Sherry, The Arcadians, Havana, and Our Miss Gibbs, the character of the business he transacts is manifest.

Pach Bros., N.Y.

WALTER C. JORDAN

THE CANADIAN FIELD

A LIVELY SEASON FOR THEATRICALS BEGINNING IN THE DOMINION.

But Theatregoers There Are Cautious in Their Patronage—Pursuing Child Actors—More Stock Companies Than Ever—Will Canada Supply Its Own?

(*Special Correspondence of The Mirror.*)

TORONTO, Sept. 19.—The shutters are down on the big town theatres of the Dominion, although the "provinces" have not yet heard the alarm clock. When the season really gets its swing, which it will in a week or two, the managers south of the border can look for a big harvest from the Canadian field. It is well to remember, however, that the people in this fast developing territory are exercising caution in attending plays, as the impression has got abroad that the number of theatres exceeds the supply of meritorious stars or plays. Already unknown dramas, doing a preliminary round, are meeting scant business. This country, as its population and importance grow, is inclined to assert its independence of United States or any other productions and demand a certain standard before it loosens up the purse strings. Emergency stuff won't go here and has not for years. If people can't get what they want they do without it and get on very comfortably.

Forbes Robertson sails for Canada by the *Laurentic* on Sept. 19, landing at Quebec and proceeding to Toronto to open his American season in The Passing of the Third Floor Back on Sept. 26.

During the visit of The Girl in the Taxi to Montreal last week Mayor Guerin, of that city, urged that the posters be in some way covered up, out of respect for the presence of two thousand Catholic priests attending the Eucharistic Congress. No action was taken.

Hamilton is vigorously pursuing child actors. Sergeant Pinch, who is in charge of the pursuit, has rid the local stage of anything under the age of fourteen. It is only middle Canada that molests children in the business of entertainment. The East and West seem to bother their heads very little about it.

Visitors to Niagara Falls this week were half driven out of their senses to see two Indian maidens plunging over the brink of death in a slender bark canoe. But the click click of a pair of moving picture machines nearby explained it all. A search was made afterwards for the dummy bodies to recover the costumes.

Ambrose J. Small, of the Small Circuit, has been keeping a weather eye on infringers during the Summer months, and declared to THE MIRROR that play pirates will likely be fewer in Ontario than ever this year, owing to even more stringent measures to keep them barred from the good towns. Last season there was constant trouble with Paid in Full, The Lion and the Mouse, and other popular pieces which were adapted to piratical purposes.

This was a week in Toronto devoted to the masculine idea. There was My Man at the Princess, The Lottery Man at the Royal Alexandra, and A Self-Made Man at the Grand. Of the three men the Lottery individual was accepted as best worth public patronage, although Thomas E. Shea in his Self-Made Man, a weak as water drama, fell under the wisardry of the lucky Grand Opera House and packed the place to the doors about every night. My Man, which Frederic Thompson sent here for some reason, stunned by its violent onslaught of slang, and that was all. Shea's vaudeville theatre, which very few in America can surpass in size or in handsome design, had a fairly good bill, and gave Gertrude Hoffman for the present week. Since William Morris locked the door of his Majestic Music Hall here, Shea's has had no rival and enjoys immense business.

Frederic Shipman, an old Toronto theatrical man, is running the tour of Melba through America, beginning at Halifax. Business has been huge, according to newspaper reports. It is understood that the diva gets $50,000 for eighty-five concerts.

If present indications come true, more stock companies than ever will be operating in Canada this season. Bookings in this line have been unusually heavy. No better field on the continent than Canada for reliable, meritorious stock shows.

William A. Brady being in town a few days ago, told THE MIRROR that in five years Canada would be ready for a separate branch of the amusement industry, with her own play producing facilities, and companies restricting their touring ground from coast to coast and north of the boundary line. Although a palatable prophecy, it sounds like J. W. Wallack's vision of this country fifty years ago, only Mr. Wallack said it at a curtain-call.

Ambrose Small, whose leg was painfully barked by the backward turn of the crank on his car, has resumed his office work.

Victoria, British Columbia, is to have a new theatre, under the control of the Northwest Theatrical Association, which, through John Cort, has persuaded local capitalists to build. It will be a duplicate of the Spokane Opera House, with accommodation for about 1,700, and the contracts specify that it will be open for business by Jan. 1, 1911.

Just another line regarding Jack Johnson. When in Montreal giving a bag punching act at the Royal, with a sparring exhibition, the Chief of Police sent word to cut out the boxing or be arrested. Johnson obeyed.

Crops in Canada, just as across the line, mean everything to the show business. This country has come out splendidly. Every report indicates quite as good a year as last and, perhaps, a little better. Money is plentiful all round. There is practically no unemployment, and the opportunity of United States managers to come in for the spending shower has never been better.

ROBSON BLACK.

BROOKLYN AMUSEMENTS.

Cathrine Countiss Well Received—Good Work by the Stock Companies.

The Majestic opened the season with Cathrine Countiss in The Awakening of Helena Richie. Miss Countiss as Helena acquitted herself with great credit. The offering this week is A Matinee Idol with DeWolf Hopper and Louise Dresser.

The Payton Stock company at the Bijou last week presented The Ringmaster. Richard Hillary, the Ringmaster was creditably portrayed by Eugene Frazier. Marie Pavey as Elinor Hillary was clean-cut and again demonstrated her versatility. The part of ex-Senator Craven was played by Addison Pitt, the new stage director, in a most natural manner. Claude Payton as John Le Baron, Jr., showed ability and surprised his admirers with the force of his acting. Others were: William A. Mortimer, Harry Mack, Frank Armstrong, Harry McKee, John H. Dillson, Edith Bowers, Marie Horton and Mabelle Estelle, who handled their respective roles in a very competent manner. The play was handsomely staged and well presented. Going Some with a large cast including all of the Bijou favorites this week.

Three Weeks was presented at the Court Theatre last week. The role of Queen of Bardalia was well played by Jeanne Towler. William H. Barwald won approval as did William Perris in the role of Paul Veldayne. The cast included Marcella Forrester, Jack C. Grey, William H. Barwald, E. T. Comans, John Fayette, DeLancey Barclay, Ernest Black, Josephine Roberts, John Spearing and George F. Herbert. The Girl from Rector's this week.

In the Bishop's Carriage, last week at the Grand Opera House by a competent cast headed by Isabel MacGregor. Miss MacGregor showed great ability in the role of Nance Olden and scored a distinct success. The Comedy honors went to Hudson Liston who played the part of Edward Ramsay. John Burkell as Tom Dorgan scored a solid success and won approval as did Harry L. Minturn as William Latimer. Others were Billie Liecester, Lela Thompson, Charles Wilkinson, Millie Liston, Hudson Liston, Chas. Lawler, Albert Vesie, Harry Haney and Horace M. Clark. This week The Fortunes of Betty headed by Cecil Spooner and a competent co.

Samson was the offering at the Crescent last week. Well staged and costumes exceedingly pretty. George Allison was strong and his work drew much applause. Charles Schofield was seen to good advantage in the character of Max D'Andeline and his work was decidedly clever. Ida Adair as Annie Marie interpreted the role cleverly and won approval. Miss Rivers and Miss Melville handled the other leading feminine roles in a charming manner. Jerome LaGovaine and Mr. Buchanan as the Marquis D'Andeline were also competent in their respective roles. Others, all of whom were excellent, were Mr. Briggs, Mr. Aldridge, Mr. Karaith, Mr. Hanlon and Miss Martin who showed great versatility in the role of Clotilde.

Harry Clay Blaney, the popular comedian, appeared at the Liberty Theatre last week in his new play, The Boy from Wall Street, in which he impersonated Robert Devine, known as "The Cherub." The play was dramatised by Owen Davis from Sewell Ford's novel, "Cherub Devine." Mr. Blaney opened his season in this comedy at Washington the week before, and its hit at the capital was repeated here. He has a good company, which includes Kitty Wolfe, Frederick Ormonde, W. J. Constantine, John Martin, Thurlow White, John Horn, Fred Preston, Harry Dobson, Harry Tucker, Augusta Gill, Katheryn Maddox Wayne, and Isabel Pierson.

Her Dark Marriage Morn was the offering last week at Philips Lyceum. Phyllis Gilmore as Beatrice Lowell was irresistible. Emma de Castro as Myra Temple and Harry McDonald as Frank Lowell were a happy pair and funny. Others were E. A. Turney, James Moore and Simon Cairns.

Mistress Nell was admirably played at Payton's Lee Avenue last week. Minna Philip presented a remarkably brilliant performance as Nell Gwyn. Clifford Stork was clean-cut and made the part of Jack Hart the actor-manager interesting. Louis Leon Hall was also seen to good advantage in the role of King Charles II. Joseph Girard contributed his well-liked talent to the role of Buckingham and Grace Fox was decidedly clever in the role of the Duchess of Portsmouth. George S. Fisher as Strings did some clever character work. Others in the cast were Charles H. Greer, Leon Brown, Everett Murray, Harry Horne, William Warner, Richard Vanderbilt, Lilian Stuart, Ethel Milton and Lauretta Buningham. Mr. Payton is presenting this week for the first time in stock G. M. Cohan's latest musical success, Forty-five Minutes from Broadway, including all the Lee Avenue favorites as well as a special chorus, many of them from he original production, and the week promises to be a gala one at the cozy Payton Playhouse.

The Forbes Stock company, presented The Lion and the Mouse at the Gotham 12-17. Gus Forbes as Jefferson Ryder was strong and played the part well as did Louis Deane in the role of John Burkett Ryder. Marion Ruckert was decidedly clever as Shirley Rossmore. Other roles also were handled in a competent manner. The play was finely staged under the direction of Laurence Parbour who played the part of the Rev. Pontifex Dettle. Going Some is the attraction at the popular East New York playhouse this week.

Bright Eyes was presented at the Broadway last week. Cecil Lean, Florence Holbrook, Vera Finley and Rose Crouch had prominent roles which they played charmingly.

Brewster's Millions with Carl Gerard as Montgomery Brewster was presented at the Amphion last week. The support accorded to Mr. Gerard was good and included: Louise Sanford, Jane Wallace, Marguerite Slavin, Garee Nile, Gertrude Shanley, Richard Morgan, Earl Christie, Allen K. Reese, Arthur H. Ashley, Carlton F. Griffin and Nestor Lennon.

The Third Degree was presented at the New Montauk 12-17. Fernanda Eliscu made a decidedly favorable impression as Annie Jeffries. The strongly drawn character of Richard Brewster was portrayed by James Seeley in an artistic manner. Alfred Moore as Capt. Clinton gave a clever interpretation of the role. Ralph Ramsay handled the role of Howard Jeffries in a very competent manner.

Edna May Spooner appeared at the Greenpoint Theatre as the leading feature in a one-act farce An Obstinate Family and received a cordial greeting. Another act which met with popular approval was P. T. Barnum, Jr., presented by the Jolly and Wild co. Christy and Willis, comedy jugglers, Kenny Nobody and Platt, Crouch and Welch, Stuart Barnes, Howard and North, La Mase, Bennett and La Maze and the vitagraph completed the bill.

Valeska Suratt, assisted by Billy Gould, headed the bill at the Orpheum and scored a hit. Marshal Montgomery the Whistling Ventriloquist went strong as did Eva Taylor in her sketch entitled His American Girl. Others on the bill were Haines and Vidocq, The Chadwick Trio, Ed. Morton, Fusini, the Dalora and Wood and Woods Trio.

CHARLES J. RUPPEL.

THE DRAMA IN NEW ZEALAND.

American Plays and American Actors Among the Most Successful in This Region.

(*Special Correspondence of The Mirror.*)

WELLINGTON, Aug. 12.—The J. C. Williamson Aladdin Pantomime company opened its tour of the Dominion at Auckland on Aug. 5 for a twelve nights' engagement. They then work overland to Wellington, opening on Sept. 1. So far the Auckland season is a winner.

The Phil Walsh Dramatic company, after a successful tour of the west coast of the South Island, are playing the inland towns of the North Island. A Wellington season was to have opened on 15, with The Girl from Tennessee, but it has been canceled. The company is not strong enough for a successful metropolitan season.

John Fuller, Jr., of the Fuller proprietary, is on tour of the large inland towns of the North Island in connection with his firm's scheme of erecting combined picture theatres and skating rinks in the larger inland centres. Mr. Fuller will go on to Auckland to deal with several matters arising out of the building of the firm's new theatre there, that is rapidly completing. Mr. Fuller will afterwards make a tour of the South Island and expects to be away from Wellington for about a month.

The New Zealand tour of the J. C. Williamson Grand Opera company was a great success in every way.

Harry H. Roberts, the clever actor, who is well known to New York players, and Beatrice Day, the talented English actress, are just finishing a successful tour of the Dominion under the direction of Clarke and Meynell. The company that supported the stars was exceptionally strong. The plays staged were Pete, The Hypocrites, and The Case of Rebellious Susan.

The battle between the picture shows of the Dominion continues, not only in the large centers but the small as well. The fight has got so strong that free matinees are now the rule in some towns.

The George Marlow Dramatic company is in the Auckland district. The tour has been a success.

The New Zealand tour of the Max Maxwell-Allan Hamilton Dramatic company was not a success, though the melodramas presented were a bit above the ordinary. The company was strong.

Among the next attractions booked for New Zealand by the J. C. Williamson firm are The Brass Bottle company and the New Comic Opera company, with The Dollar Princess and A Knight for a Day.

It is almost certain that J. C. Williamson will not send The Whip to New Zealand. It is too big for this little spot.

The Taylor Carrington company is playing the "insect" towns of the North Island to good business.

Macmahon's picture, The Kelly Gang, is being toured throughout the Dominion just now to big business.

The clever American actor, Hugh J. Ward, with his band of comedians, is having a triumphant march through the Dominion with The Girl from Rector's and The Fencing Master. Mr. Ward's Wellington season got a tremendous boost from two local parsons, who helped the advance agent by publishing letters stating that The Girl from Rector's was grossly immoral. The result was that the booking jumped from normal to capacity. If the American production of The Girl is immoral, such is not the case with Mr. Ward's production. It has been shorn of all alleged indecency and the Ward presentation of the piece is nothing more or less than a good hearty laugh maker. So that the clergy have fallen in badly this time.

ANDREW SMART.

PARKS AND AIRDOMES.

The Monarch Shows had a poor week at Roger's Band Park, Goshen, Ind., Sept. 5-10, continued wet and cold interfering with the attendance.

At the Fort Scott, Kan., Airdome (Henry C. Ernick) Gordon Associate Players had very good business week of Aug. 26. Plays given: They Are His People, The Great Diamond Mystery, The Octoroon, Sherlock Holmes, A Man from the Under World, and Do Me a Favor. The People's Stock co. played to very good business and gave satisfaction, week ending Sept. 10. Plays given: A Man of the Day, A Daughter of the South, Driven from Home, Signal of Liberty, Dora Thorne, and A Girl from the West. The Hutchinson Stock co. open 12 for one week.

At the St. Joseph, Mo., Airdome (C. U. Philley and R. Van Houten) The Wm. Grew Stock company, Aug. 28-3, presented My Man, and The Gay Deceiver, in their usual capable manner. Heavy rains interfered with business. Same company Sept. 4-10 presented The Gay Deceiver and Out on a Lark to good business. This is the closing week of the long and successful Summer run. Their productions during the season have been of a high standard and they have well earned their success.

At the Dubuque, Ia., Airdome (Jake Rosenthal) Havory's Players, Aug. 28-3 in Dora Thorne, and A Daughter of Satan, to capacity. Same company, Sept. 4-10 in St. Elmo and Thelma.

At the Biloxi, Miss., Airdome (J. Israel) pleased S. R. O. nightly, Aug. 29-3 with motion pictures only. Lecture by Mr. Paul Roy 2, who received much applause. Drew capacity business Sept. 5-10. Vaudeville has been discontinued. Their was no Sunday night performance 11.

At the Fort Dodge, Ia., Airdome (Leo Burnstine) The Henderson Stock company, in Her Brother's Crime. To immense business, Sept. 12-13.

At the Gulfport, Miss., Airdome (James and Abbley) The Carrolls Minstrels, Aug. 29-3 to usual good business. Pictures were also shown.

At the Crystal Airdome, Guthrie, Okla. (Will P. Brooks) Helen Hall Stock company, Aug. 28-3. Good company pleased large house every night. Mr. G. Steer Flinders was exceedingly good in his roles. Repertoire: The Better Way, Slaves of the Orient, The Genius and the Gentleman, College Chums, Divorcons, The Man Who Wins, and Twilight.

At Newport, R. I., Sheedy's Freehold Park (Chas. E. Cooke) Sept. 5-10, Sherman De Forest and company, Horton and Latriska, Miss Faerber, The Apollos, Juliet Wood, Leon Roeger, Frank Wilson, Julia Redmond, Al Haynes and company. Fine business. Season closed.

At Central Park, Dover, N. H. (Edward F. Galligan), J. W. Gorman's Star Vaudeville consisting of The Mimic Four, Hansone, Brooks and Kingman, Carmen, and Cross and Paulette drew good business Aug. 29-3.

At the Washington, Penn., Airdome (F. R. Hallam), Wills Musical Comedy company, Sept. 5-10; fair company, good business; played Two Old Cronies, Sweet Sixteen, In Atlantic City. Haliday's Players 12-17.

Saltair Beach, Wandamere, Lagoon, and Salt Palace, at Salt Lake City, U., have just closed the most prosperous season in their history. Fire destroyed the Salt Pavilion, commonly called the Palace, but the great saucer track and other important features were spared.

At the Grand Rapids, Mich., Airdome (A. J. Gillingham), Higby Stock co. in The Wages of Sin pleased good business Sept. 4-10. The Young Wife week of 11 will close this engagement, when they are booked for Muskegon, Mich.

With the end of Mardi Gras week at Crescent Park the shore resorts of Providence, R. I., are now practically closed for the season. Good weather condition may see them open Sundays for a time yet.

NOTES OF VARIOUS ACTIVITIES

For the forthcoming elaborate production of Maeterlinck's The Blue Bird the Universal Electric Stage Lighting Company (Kliegl Brothers) are furnishing a set of border lights of a new design, also a complete set of specially constructed spotlights to be installed in the footlights. The lighting generally for this production will be of the most scientific and elaborate character, and will comprise a number of new and ingenious effects calculated to enhance the beauties of the situations created by the poet.

H. Percy Weldon, whose ability as a stage director is well known, proposes to devote his energies during the present season to productions only. In his new capacity he is already directing several important sketches, etc., from his offices, 527 Knickerbocker Theatre Building.

The Wayne Musical Comedy company, playing three nights' and week stands, is reorganizing for the season and Manager Fred Wayne wants to hear from principals and chorus people, particularly those who have been with him before. P. O. Box 127, Wilmington, N. C., will reach him.

M. M. Pender, of Troy, Ala., has added the Folmar Theatre to his management, together with the Lyric, which now gives him two theatres in Troy, Ala. In the Lyric the picture programme will be continued and the Folmar will be the K. and E. circuit theatre booked with first-class attractions. The arrangement for bookings Mr. Pender has made will insure for his patrons adequate entertainment weekly instead of surplus attractions one week and none the next.

Grace Atwell has returned from a short visit to her home at Boston. She is at liberty for leading business, and can be addressed at Hotel Pierrepont, Broadway and Thirty-second Street.

ARENA NOTES.

Thirty thousand people attended two performances at Buffalo Bill's Wild West Show, near Recreation Park, at Spokane, Wash., Sept. 5. More than 5,000 were turned away. When Colonel Cody removed his sombrero to say goodbye there were rounds of applause. The veteran plainsman is not a stranger in Spokane.

101 Ranch at Austin, Minn., Sept. 13, to good business; performance excellent.

Frank A Robbins' Circus pleased with two good performances at Weston, W. Va., on Sept. 13.

John Robinson's Ten Big Shows exhibited at Greensboro, N. C., Sept. 12. Large business evening performance, small at night. Manager reports poor business at Chatham, Va., and Danville, Va.

Births

COHAN.—A daughter to Mr. and Mrs. George M. Cohan, in New York, Sept. 14.

Married.

FORD—SCULLY.—Patrick J. Ford and Martha C. Scully, at Rockland, Mass., on Sept. 14.

HAMMERSTEIN—HOAGLAND.—Arthur Hammerstein to Mrs. Grace Weir Hoagland, in Greenwich, Conn., Sept. 14.

HERBERT—HUTCHINS.—Ralph J. Herbert (Rothschild) to Marion Hutchins, in New York, July 28.

HENDRICKS—ROME.—F. Hendricks to Olga Rome, recently in Copenhagen, Denmark.

CUTTER—FORBES.—Millard H. Cutter and Belle Hulbert Forbes, in New York, Sept. 14.

LAWSON—KASPAR.—Dr. Huron Willis Lawson to Francesca Kaspar, in Washington, D. C., Sept. 14.

RAYNES—GOLDEN.—John Arthur Raynes to Martha Golden (Lillian Anne Schafter), in San Francisco.

SHROPSHIRE—DE WOLFE.—Clyde M. Shropshire to Vivian De Wolfe, at Pontiac, Ill., Sept. 8.

Died

ABBE.—Mrs. Josephine L. Abbe, in New York, Sept. 5, aged 65 years.

LOUIS LONDON
BARITONE
THE KISSING GIRL

Gosip of the Town.

Louis London, last season stage-manager for The Russian Prince and also for Grace Van Studdiford in The Golden Butterfly, has been engaged by John P. Slocum for The Kissing Girl.

Percy G. Williams has engaged the Imperial Russian Dancers from Moscow for appearances at his vaudeville houses. The troupe is headed by Teodor Kosloff and Marie Baldina. They will sail from Hamburg on Oct. 2.

Tom Terris arrived on the *Arabic* to produce Scrooge, a short version of Dickens' Christmas Carol, under the management of William Morris. With him will be Charles Dodsworth. The run will continue for thirty weeks. After that Mr. and Mrs. Terriss will do their dances, which have been popular in England.

Eleanor Moretti has been engaged to play the role of Night in the forthcoming production of The Blue Bird at the New Theatre. Miss Moretti recently returned from abroad.

Norman Wendell, after playing a successful Summer season in Duluth, is now playing heavies in the Calumet Stock company, Chicago.

Before beginning her season in a new musical version of Trilby, about Christmas, Fritzi Scheff will make a preliminary tour in Trilby, opening in Boston last Monday, Sept. 19. In Miss Scheff's support are Digby Bell, Frank Rushworth, Herbert Waterous, George Arling, Arthur Cunningham, Kate Condon, and Grace Kennicut.

The two-year-old son of Mr. and Mrs. George Thompson Germane is about to undergo a second operation on his neck at Revere, Mass.

Wilfred Rogers returned to town from San Francisco, where he has been Summering the past few months. He is considering several offers made him while on the Coast.

Brigham Royce will be Frederick Warde's leading man in Timon of Athens.

Rose Pitonof, the sixteen-year-old Boston girl, who made a record in swimming, Aug. 7, by traversing the distance from Charleston Bridge to Boston lighthouse, twelve and one-half miles, in six hours, fifty minutes and thirty seconds, broke her own record Sunday by covering the distance from East Twenty-third Street to Coney Island, about seventeen miles, in five hours and eight minutes. Miss Pitonof is now giving diving exhibitions at the various vaudeville houses, appearing this week at the Fifth Avenue.

Charles Balzar has been engaged to play the part of William Lake in The Deep Purple.

Harry J. Spellman, who was business-manager for Paul Gilmore in the maritime provinces of Canada this Summer, will represent him with The Wolf company, which opens in Peekskill, N. Y., on Oct. 4.

Clayton Burnison and Kathleen Taylor are now playing the Western Vaudeville Association time, with their protean act, Graham's Valet. They spent two weeks in Chicago as the guests of Commodore J. F. McGuire, of the Columbia Yacht Club.

The Quaker Girl is to be presented at the Adelphi Theatre, London, by Charles Frohman. The score and the book are by Lionel Monckton and J. T. Tanner, who wrote The Arcadians and Our Miss Gibbs; the lyrics are by Adrian Ross and Percy Greenbank.

William Faversham and Mrs. Faversham (Julie Opp) returned on the *Philadelphia* on Sept. 17, to begin their tour in Detroit.

The cast of Hans the Flute Player, produced last night at the Manhattan Opera House, includes Georges Chadal, Sophie Brandt, Frank Deane, Frank Pollock, George W. Callahan, Alice Gentle, Olive Ulrich, Blanche Lipton, Frank Coombs, Paul L. Warren, Messrs. Milton, Carman, Chapman, Hollander, and Schweneckler. The stage director is Jacques Coini, the musical director Josiah Zuro. The music of Hans the Flute Player was written by Louis Ganne, the book by Maurice Veaucaire and Georges Mitchell. The opera was originally presented at Monte Carlo and is now being sung in Paris.

Marjorie Mahr, the crippled actress, drew such crowds to the Lyric Theatre in Portland, Ore., that she was retained by the Armstrong company through Sept. 17. The crowds are so insistent at the theatre doors that Miss Mahr has had to resort to a ruse to avoid annoyance.

After a Summer season of eleven weeks with the Suburban Stock company of St. Louis, Joseph O'Meara has returned to Cincinnati to resume his duties as director of the Cincinnati College of Music School of Elocution and Acting. Mr. O'Meara has been associated with this institution for the past four years. He returns to the stage each year for the Summer season. Since his permanent location in Cincinnati he has filled stock engagements in Salt Lake, Sacramento, San Francisco, and St. Louis. During the latter part of the season in St. Louis Mr. O'Meara was the general stage director of the Suburban Stock company.

Pietro Mascagni has finished his new opera, Ysobel, and will begin rehearsals on Oct. 1 with Bessie Abott and those who have been engaged to support her. The preliminary rehearsals will be held at the Costanzi Theatre in Rome, so that Mascagni can give his undivided attention to the orchestra on his arrival in America. The company engaged by Liebler and company has been selected by Mascagni, and includes Giuseppe Giorgi, Giuseppe Gaudensi, both from La Scala; Ettore Trucchi-Dorini and Giorgio Simagra, all tenors. The baritones will be Francesco Nicoletti, Umberto Michaeli and Alberto Gregoretti. Among the bassos will be Virgilio Bellatti, who accompanied Mascagni on his first tour in America. Mascagni has selected as his assistant Franco Wittadini, a young conductor from the Costanzi Theatre, and he will have charge of the early rehearsals in New York. The scenery for Ysobel has been painted by Mario Rovescalli, who is responsible for the most important productions at La Scala in Milan. The costumes have been designed by Hohenstein and have been executed by Caramba.

SINGERS WIN SCHOLARSHIPS.

From a total of more than three hundred singers, gathered together from all parts of the United States by the possibility of winning free musical instruction, the six winners were selected yesterday in Ziegfeld Hall, after a final examination before a board of local music critics. The two scholarships offered in the Chicago Musical College School of Opera by the Metropolitan Opera company of New York were won by George Everett, of Cincinnati, and Lulu Randall, of Mauston, Wis. The four college scholarships went to Lulu Manierre, Mrs. C. J. O'Connor and Mrs. Diana Bonnar, of Chicago, and Lester Luther, of Dubuque, Ia. The first two young people, both from the West, succeeded in winning the only scholarships ever given by the Metropolitan Opera company, and which were bought for $500 each through the instrumentality of Andreas Dippel, the head of the new Chicago Opera company. The course of study for each of the six winners will cover a period of forty weeks and embraces four rehearsals per week under Herman and Maurice Devries, who were both former members of the New York company; five rehearsals per week under J. H. Gilmour, in the School of Acting; lessons in Italian, French and German languages; stage dancing, sight reading, fencing and piano.

NATIONAL THEATRE OWNERS' ASSOCIATION

J. J. Coleman, secretary of the National Theatre Owners' Association, announces the election of Peter M. Court, of Denver, as a director of this association; also the following new members: Le Roy J. Meroney, Meroney Theatre, Salisbury, N. C.; Walter J. Murphy, Lyceum Theatre, New London, Conn.; L. H. Cunningham, Faurot Opera House, Lima, O.; Harry Gerson, Opera House, Titusville, Pa.; Opera House, Darlington, S. C.; F. C. Hardison, Smith Opera House, Geneva, N. Y.

THEATRICAL ROSTER—1910-11

BURLESQUE.

JERSEY LILIES, THE.—James E. Cooper, proprietor; W. V. Jennings, manager; Leon Errol, stage-manager; George Glass, musical director. James E. Cooper, Leon Errol, Alf. P. James, Robert Algier, Marty Reagan, Johnnie Walker, Millar Musical Four, Symphony Quartette, Lucia Cooper, Kate Prior, Stella Chatelaine, Hazel Crosby, Lottie Jennings, Dot Raymond, Georgia Eames, Mabel Marshaw, Adelaide Clarke, Lillian Coleman, Julia Bonnell, Madolyn Fredericks, Nellie Bancroft, Lillie Raymond, Minerva Clark, Marie Glass, Garnet Merriman, Ruby Merriman, Helene Stone, Lee Hanley, Maude Mason, May Gilmore, Grace Jones, Helene Stone, George Hanley, Frank Farber. Opened at New York, Aug. 22.

KENTUCKY BELLES, THE.—Whallen and Martelle, proprietors; Charles E. Foreman, manager; James Hearn, advance agent; M. Zelinka, musical director. Joe Opp, Billy Colton, Frank Rice, Charles E. Reyles, Jake Miller, Edward Hastings, Martelle Family of five acrobats, Jean Darrow, Brownie Carroll, La Belle Helene, Stella Hastings, Grace Harmon, Corine Brown, Hattie Benjamin, Lottie Reynolds, Mabel Garroch, Louise Street, May Clemons, Pauline Weston, Hilda Partridge, Leslie Le Roy, Fay Sheloby, Belle Kenedy, Flo Allen, Ida Harris, Connie Mack, Ruth Foster. Opened at Brooklyn, Aug. 22.

MISS NEW YORK, JR.—W. Fennessy, manager; John J. Black, stage-manager; A. B. Vogel, music director. James Fairburn, Billy S. Newton, Will H. Cohan, Bennett Mitchell, Sophia Frank, Myrtle Frank, Pearl Black, Lulu Mitchell, Helen Delaney, Helen Rielly, Chester Guyer, Leo Franks, Fay O'Dell, Victoria Guyer, Lulu Mitchell, Adelaide Coleman, Beulah Coleman, Patsy Delaney, Bert O'Dell, Ruth Kendall, Gertrude Edwards, Ada Corbett, Sadie West, Anna Berger, Gertrude Anderson, Helen Buckwalter, Mattie Newton, Helen Rilley, Elanore LaFere, May Bernhardt, Nellie Johnson, Mamie Shannan, Della Walters.

MIDNIGHT MAIDENS.—Gus Hill, owner; Charles Taylor, manager; J. E. Colter, musical director; Ben Bolen, agent; Jack Corrigan, electrician; Jack Harter, carpenter; Hattie Treck, wardrobe mistress. The American Fusiliers, Harry Emerson, Marguerite Clemons, Grace Celost, Cladis Searles, Joe Howard, Fannie Howard, Creighton Brothers, Fanny St. Clair, Barto and McCue, Emily Hall, the Dancing Four, Nellie Melville, May Earle, Blanch McArthur, Nelta Harter, Ethel Barnet, Brownie McArthur, Phyllis Foster, Anna Clark, Freda Pusse, May Fisher, Hattie Treck, Roy Wilkinson, Ella Sachs, Mamie Irwin, Edna Mason, Carolyn Brennan, Hazie Ring, Blanch Foster, Laura Hardy.

NEW CENTURY GIRLS.—Butler, Jacobs, Lowry, Moynihan Amusement Company, proprietor; A. Jack Faust, manager; J. Thos. Brady, advance agent; Thomas Burnett, stage-manager; Julius Maurer, musical director. May Pelmont, Una Lillian Ellsworth, Grace Lillian, Harry Ellsworth, Tom Burnett, Irving Gear, Charles Saunders, Jonny Marion, Patsie Curtin, Harry Stevens, Janet Faust, Tillie Ellison, Cleo La Moyne, Margaretta Utter, Sadie Carroll, Ethel Wilson, Della Curley, Stella Gilson, Margie Stewart, Sophie Wilson, Mayme Simonds, Marie Settler, Katherine Vaughan, Nora Sullivan, Grace Waller, Alma King. Opened at Jersey City, Aug. 29.

PARISIAN WIDOWS.—I. Lawrence Weber, proprietor; Frank Abbott, manager; James Whitke, advance agent; Harry Arts, electrician; Ike Wall, carpenter; Joseph Spiegel, musical director. Marie Sparrow, Julia Sinclair, Marion Mac, Kelso and Leighton, Niblo and Spencer, Hickman and Bentley, Gordon Musical Highlanders, Luigi Picaro Troupe, Fred Primrose, Nan Ryan, Cherrie Spencer, Florence Wall, Mabel Wyatt, Sadie Galvin, Sophie Patterson, Lee Dupree, Bertha La Mae, Anna Bentley, Ruby Sanchez, Lillie Holland, Rosie Davis, Dorothy Wilmot, Mae Mills, Nellie Lockwood, Lillian Greene. Opened at Philadelphia, Pa., Aug. 15.

QUEEN OF BOHEMIA.—Max Spiegel, proprietor; Frank E. Freeman, business-manager; Crane Wilbur, stage-manager; J. Fred Manny, musical director. Max Spiegel, Frank E. Freeman, Crane Wilbur, Charles Mason, Jack McCabe, Fred Miece, George F. Hayes, Ford Eckerson, Curry C. Chace, Arthur Gibbons, Willard Moore, Bradford Loud, William Watson, Basco Fox, Arthur Fox, Jean Saulsbury, Sue Stillman, Kitty Ross, Sally Brown, Margie Meredith, Bob White, Babe Dakon, Lou Weston, Madeline E. Web, Grace Sachs, Anna McGraw, Babe Nelson, Stella Brown, Dora Winters, Marjie Franks, Ethel Baker, Norma Pollock, Ada Hall, Ruth Blaine, Lee Fox, Mabel Rivers, Leona Pond, J. Fred Mammy, Ed. Hurdy, Mrs. Ed. Hurdy, Aveley Burmeister, Arthur White. Opened at Milwaukee, Aug. 27.

ROBIE'S KNICKERBOCKERS.—Robie Amusement Company, proprietor; Louis Robie, manager; Charles Bragg, advance agent; John E. Cain, stage-manager; A. S. E. Flynn, musical director. Eugene Kelly, Harry Holden, Fred Evans, Violet Rio, Lucy Harron, Zella DeMar, May Millar, Beatrice Campeau, Rose Palmer, Miss Delmonico, Snits Moore, John E. Cain, Joe Kippy, Beattie Evans. Opened at Providence, Aug. 15.

SAM T. JACK'S.—Robinson, Pawling, and Smith, owners; John R. Robinson, business-manager; Arthur S. Pawling, acting manager; George Totten Smith, treasurer; Billy Meehan, stage-manager; Edward R. Slafer, musical director; William White, stage carpenter; Frank Fisher, master of properties; James Lawlor, electrician; Madame Nora Tryser, wardrobe mistress. Kathryn Pearl, Violet Pearl, Billy Meehan, Bob Van Osten, May Hillard, Harry Roche, Al. D. George, Frank A. Martin, Carl P. Waters, George Spelvin, Fred Wilhelm, June Libby, Petra Morgens, Evelyn Vaughn, Helen Russell, Buddie Irving, Dolly Kass, Maxie Irving, Renia Bordeaux, Georgia Havemeyer, Nedda Holmes, Maud Hewitt, Laura Worth, Josephine Hoban, Violet Lester, Lottie Marion, Pearl Lester, Ruth Hoyt, Edna Maxwell, Julia Anhalt, Bertie Nelson. Opened at Brooklyn, N. Y., Aug. 29.

SYDELL'S, ROSE, LONDON BELLES.—W. S. Campbell, proprietor and manager; Jack Sydell, business-manager; Arthur Campfield, electrician; Johnie Weber, stage-manager; Professor Phillip Miller, musical director; Charles Brown, stage carpenter. Rose Sydell, Loretta Faun, Monta Parker, Virgie Royden, Susie Fisher, Dora Harrison, Leona Griffin, Josie Nevins, Charmion Symonds, Texas Allen, Margie Martin, Maye Raymond, Billie Dair, Frankie Partridge, Emma Rodgers, Irene Shamerey, Helen Everet, Irene Bingham, Maye Emerald, Ray Pwlig, Evelyn Earl, Georgie Cummings, W. S. Campbell, Bob Millard, William Millard, Johnie Weber, Dave Rose, Dewy Campbell, Sam Bennett, L. V. Burke, R. L. Fisher, G. L. Welsh, M. A. O'Brien, Jack Sydell, Phillip Miller, Arthur Campfield, Charles Brown. Vaudeville: Rose Sydell, Campbell and Weber, Millard Brothers, Dewy Campbell and Monta Parker, Bennett and Rose, Loretta Faun, Susie Fisher, Frankie Partridge, Virgie Royden, Martin and Podig, Yankee Doodle Quartette. Opened at Pittsburgh, Pa., Aug. 29.

SERENADERS, THE.—Jack Singer, Inc., proprietor; George Armstrong, manager; Arthur Reisenberger, advance agent; Will H. Stevens, stage-manager; William Schilling, musical director. George Armstrong, Billee Seaton, Lew Kelly, Margie King, Grace Vinton, Will H. Stevens, Ted V. Armond, Joe Dunlevy, Bob Harrington, Mabel Alexander, Allie Marshall, Sadie Hunt, Madeline Drucker, Olga Gillette, Mildred Harrington, Marie Stewart, Marie Ranney, Mertice Moran, Mildred Brown, Edith Bennett, Anna Foster, Amy Gordon, Ruby Robinson, Anna Bellew, May Shaw. Opened at Boston, Aug. 8.

VANITY FAIR.—Gus Hill, proprietor; Joseph Pettingill, manager; D. A. Phiffer, business-manager; Ben Krause, advance agent; Max Pettingill, treasurer; Billy Ritchie, stage-manager; Oscar Lieberman, musical director. Joseph Pettingill, Billy Ritchie, Winfred Francis, Louise Mario, Lena Lacouver, Mable Mailland, Monti Howard, Al. Lewis, Red Raven Cadets, Oscar Lieberman, Arthur Roach, Frank Young, Dick McAllister, Charles Carden, Ben Krause, Tint Welch, Dolly Crossland, Hilda Evans, Dorcas Huxley, Hazel Elwood, Dora Nathens, Tina Nathens, Rose Brown, Helen Ling, Susie Sartonio, Elsie Lisle, Ruth Weber, Web Healy, Madie Luff, Virginia Reid, May Buck, Tillie Dean, Louise Dahlgren. Opened at Cincinnati, Aug. 29.

WISE GUY IN SOCIETY, THE.—Edmond Hayes, manager; Sam Weinberg, business-manager; James Morris, advance agent; William Wiedeman, stage-manager; Charles Miller, musical director. Edmond Hayes, James J. Collins, Frank Riley, Robert Archer, J. Elmer Kul, William Wiedeman, William Bauer, James Morris, Sam Weinberg, Sam O'Donnell, Walter McCullough, Marie Jansen, Genevieve Dowling, Harriett Donnelly, Misses Belford, St. Clair, Bernstein, De Rea, Rodgers, Collins, Cross, Williams, Gilmore, Loraine, Schneider, Saville, Paul, Bauer, Wiedeman, MacKay, Rooney and Joyce. Opened at St. Paul, Aug. 28.

WHITE'S, PAT, GAIETY GIRLS.—Walter Greaves, manager; "Rube" Bernstein, advance agent; George T. Davis, stage-manager; Louis Dell, musical director. Pat White, George Davis, Humes and Lewis, Marty Ward, Alvora, Rosser and Georgetta, Oscar French, James Galligan, Tommy O'Neill, Margie Catlin, Anna Grant, Pudge Catto, Beulah Kennedy, Georgie Hall, Loretta Claxton, Jane Morton, Mae Connolly, Gertie Maher, Nellie Penrose, Louise Mann, Pat Conroy, Ada Berkeley, Sallie Newman, Rose Culver, Georgie Ward, Annie Hall. Opened at Boston, Aug. 15.

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LIVELINESS IN BOSTON

The Busiest Week of the New Season—Many Changes of Bill That Introduce Novelties—Benton's Chat of the Playhouses.

(Special to The Mirror.)

BOSTON, Sept. 19.—This is by all odds the busiest week in Boston this season, and almost every house in town makes a change of bill, so that things were decidedly lively everywhere. The only hitch came at the Globe, where Douglas Fairbanks' first appearance as a single star had to be deferred for one night with the production of the new play, The Cub, with the young actor in a new type of newspaper reporter. Everything else went on according to schedule.

JAY BENTON.

The above cut is taken from a photo in the balloon Boston at Lowell, Mass., at an altitude of 7,200 feet.

This is certainly Winchell Smith's week in Boston, for two of the new plays brought here were written by him—"Billy" Smith, as many delight to recall the young actor who did so well with William Gillette in the days of Secret Service. One of the novelties was Love Among the Lions, which opened at the Hollis, coming straight from its run in New York. Its cast was headed by A. E. Matthews, the London comedian, and he won popularity from the very start. Jane Oaker as the leading lady was a favorite brought back again to advantage.

The other piece was The Fortune Hunter, at the Tremont, and from the manner in which that was received it was very evident that no other play will be needed until along into the new year. It was a case of The Man from Home right over again, for the heartiness of the reception was just the same, and the wealth of human nature so capitally presented caught the fancy of all. Of course John Barrymore won the honors, for he always is a favorite here, and he never had a part that fitted him so well. The others in the cast do admirably and make one of the best offerings the Tremont has had in a long time.

The new-comer at the Shubert was Fritzi Scheff for her first Boston engagement under her new management and in the revival of The Mikado playing Yum Yum. It was not the same all-star cast that she had in New York at the Casino, but there were stars in the ranks, notably Digby Bell as Ko Ko. The Viennese prima donna made a capital Japanese maid and the ensemble was attractive in every way.

Who says that The Bohemian Girl cannot "come back" again? That answer was very evident at the Back Bay Opera House when a much enlarged Aborn cast revived Balfe's old work in the most elaborate fashion that this generation has ever seen for the time-honored favorite. The piece was taken back to its original traditions, and things which had crept in from year to year were omitted. The result was surprisingly interesting, and the principals gave the work with excellent effects. The stay will be for a fortnight.

Thomas A. Wise as a single star is back again in town, this time at the Majestic, but the play is the same as before, The Gentleman from Mississippi, which ran half a year at the Park last season. Mr. Wise's study of the Senator from the South remains one of the best studies of provincial American'sm seen here in a long time, and the changes from humor to pathos show the star's abundant versatility. Beverly West, a Boston girl, is a new-comer to the cast.

The Grand Opera House is having quite a notable list of attractions of the better class this fall, and is building up a new clientele that differs from the ordinary lovers of melodrama. This week Polly of the Circus is the bill, its first hearing at popular prices and evidently as successful as ever. Edith Spears, a young actress still in her teens, is a good successor to Mabel Taliaferro as Polly.

John Craig's Stock company at the Castle Square took up The Bells of Haslemen this week and made it quite as interesting as it was in the days when the Adelphi melodrama from London had its long run at the old Boston Museum. This was not the first time that Mr. Craig had announced the revival, for last year he had it all rehearsed and ready for production, but a change of bill had to be made at just the last moment. It is all right now and proves a winner.

The Arcadians has been received at the Colonial with all the favor that it had in New York, and the house has been packed at every performance of the first week; indeed, they have had to cut down the sale of admission tickets, so great has been the call. The cast is good in every part, with Julia Sanderson, Ethel Cadman and Connie Edise taking the honors for women and Frank Moulan and Percival Knight looking out for the fun-making. It is a treat to see a musical show so excellent.

No diminution whatever has been noted in the crowds at the Boston for The Round Up, and it is easily drawing more money than it has known in this city because the size of the auditorium is so great, consequently there must be regret everywhere because the bookings for the border melodrama are such that it has had to start upon its last fortnight here.

The Climax, too, is another piece that has to go, and this is the last week of the music drama at the Park. Certainly no one can say that staid Bostonians are lacking in emotion after the experiences of The Climax. The mental suggestion scene has broken all records, and there is hardly a night without half a dozen people almost fainting at the time. They are not all women, either, for good, strapping men show the effects, and the other night a pale negro was a sight that made all the attaches of the house surprised. That was a climax of an unexpected nature.

Keith's is turned to aviation, for this week a Herring-Curtiss aeroplane is talked about on the stage, and then the audience has a chance to go up and inspect it. Mr. Keith has engaged the Harvard aviation field at Squantum for next Saturday, and Claude Grahame-White, the London prize winner, gives flights at popular prices. It is easy to predict that he will be the Keith headliner the following week, and he also is to sail at the Brockton fair later.

The regular acts at Keith's this week are Marshall P. Wilder, Slevian's Enchantment, B. A. Rolfe and the Rolfonians, Robert Henry Hodge, Horace Wright, Renie Dietrich, Henry Clide and Chassino.

At the Orpheum the double bills are given by Ripon, Alfaretta, Niblo and Reilly, Inez Lawson, Hill and Ackerman, Picard and Money, Reta Redmond, Vernon and Dunlap, Billy H. Wells, and Francesca Redding in Honore.

The burlesquers in town include Charles Robinson and his Crusoe Girls at the Gaiety, Daisy Harcourt and the Rollickers at the Howard Athenaeum, Watson's Beef Trust at the Columbia, and Fred Irwin's Big Show at the Casino.

Thomas A. Wise and Douglas Fairbanks were co-stars last year, but now they are rivals this season at the Majestic and Globe; yet they are friendly ones, and to prove it this week Mr. Wise stops his Wednesday matinee and goes over to play a small part in The Cub, while the next day Mr. Fairbanks will return the compliment and play his old character in A Gentleman from Mississippi at a special matinee.

H. Price Webber is not going to start out his tour with his Boston Comedy company until late this season, for he thinks that he has deserved a little rest after thirty-five years of uninterrupted management and acting with his company. With his wife (Edwina Grey) he is at his Summer home in Augusta, Me., enjoying the well-earned vacation.

The Aviator had an unexpected finale of its engagement at the Tremont, for Edward Abeles was taken sick. Fortunately, James Montgomery, the author, knew the play by heart, and he stepped into the vacancy, gave the hero just as effectively and saved the last three performances.

John Craig is certainly strong on versatility for his company, for he announces revivals of several of the George Cohan farces, in marked contrast with Virginius, Richelieu, and The Lady of Lyons.

Alice Johnson, of The Man from Home, took advantage of the journey from Providence to the New England Circuit this week to spend Sunday in Boston. William T. Hodge, the star, quite naturally went again to his Summer home at Cohasset.

Gertrude Elliott is to begin her American tour in The Dawn of a To-morrow at the Shubert in this city. Eleanor Robson had been booked for Boston with the drama when her marriage shut off all interest for seeing the play here for a time.

Mary Desmond, the singer, who is to be at the Maine festival, was in town last week and attended the aviation meet. She was a personal guest of Grahame White and they had quite a bit of reminiscences.

Edward Halpin, who was on the advertising staff of the Museum and Park, and whose brothers are connected with local houses, has left to go ahead of The Aviator on the advertising staff.

Jacob Cramer, of Lynn, was found unconscious in the second balcony of the Grand Opera House after the last Sunday concert there. He was taken to the City Hospital in a critical condition, and it was thought that he was suffering from strychnine poisoning from some candy which he had been eating.

John Craig's chauffeur was one of the luckless automobilists fined in the Malden court last week.

B. F. Keith received a letter recently from Eva Berwin protesting against a moving picture, and he very promptly came out with positive orders that hereafter at none of his houses should there be given a moving picture that reflected on races or nationalities in the slightest degree.

There was a bit of surprise here when cards came announcing the marriage of Gertrude Knowles to Wilhelm Bierns, the violinist. When Mrs. Knowles was soloist at the Park Street Church there was quite a little sensation when she was sued for divorce by her husband, George B. Knowles, of Worcester.

A new fire escape has been put on the back of the Hollis, carrying out a new invention and making an especially safe exit from the theatre in case of any emergency.

Hans von Kaltenborn, who was active in starting the Harvard Dramatic Society when he was in the university and who was identified with the recent advance in interest in dramatic affairs there, has just been married at Stachau, Germany, to Olga van Nordensplucht. He was tutor of Vincent Astor at the time that the *Nourmahal*, on which they were sailing, was reported lost in the West Indies.

JAY BENTON.

REBECCA OF SUNNYBROOK FARM.

Klaw and Erlanger will present Rebecca of Sunnybrook Farm, by Kate Douglas Wiggin and Charlotte Thompson at the Republic Theatre on Oct. 3, with the following company: Edith Taliaferro, Ada Deaves, Marie Day, Viola Fortescue, Violet Mercereau, Elisa Glassford, Loraine Frost, Etta Bryan, Kathryn Bryan, Archie Boyd, Mahlon Hamilton, Sam Colt, and Ernest Truex.

NEW THEATRES.

Plans for the new Hartman Theatre in Columbus, Ohio, have been completed. A six-story block, costing $300,000, exclusive of the equipment, of which five of the stories will be occupied by the theatre, will be erected at the corner of State and Third streets. The theatre will contain six boxes and have a seating capacity of 1,700.

GOSSIP OF THE TOWN.

Mr. and Mrs. R. G. Knowles have returned from their Summer in Europe.

The Indiana Stock company opened its second season in South Bend, Ind., Sept. 4, in A Gilded Fool. A hearty welcome was given the company and the floral offerings were lavish. Elmer Buffham has returned as leading man and will act also as director and manager for the proprietor, Thomas M. Moss. Winifred Greenwood has also returned as leading woman. Mr. Buffham promises an excellent line of high class plays.

Melvin Hunt, who has been spending the Summer at his home in Massachusetts, is engaged for the role of Jimsie Smith with Paid in Full this season.

Rehearsals are now in progress for Wills Amusement Company's production of Edwin Milton Royle's drama, The Squaw Man. The cast includes Corwin Luskmoor, Ouida Foster, Mary Stuart-Cone, Anna Denslow, J. W. Johnston, Wallace Keane, J. S. Trayford, Harry Cressy, Charles Foster, Harry Lyons, Margaret Tabor, Frank Hilton, John R. Hendley, Jr., James Keeler, Wolf Wana, J. P. McGowan, Frank G. Edwards, Sim Gibson, David Shelley, Norman Roberts, Maurice V. Haines, Arthur Somers, and James Keeler. Spencer Cone will be company manager and Frank M. Willard will be in advance. The piece is being staged by Anthony E. Wills and a new scenic production by the Lee Lash Studios will be used.

Fannie Ward will arrive from Europe on the *Lusitania*, Friday, to begin her second season in vaudeville.

THE ACTORS' SOCIETY

THE OLD HOMESTEAD OPENS ITS ANNUAL SEASON

Mrs. Maggie Breyer With the Company—Francis Heistand Leaves the Stage—Get Rich Quick Wallingford Brings Several Members to Town.

Photo Marceau, N. Y.

MAGGIE BREYER.

Plays may come and plays may go, but The Old Homestead, it seems, will go on forever. The season of this stanch old favorite begins at the City Theatre, Sept. 26, after which it will make its tour through the same territory which it has traversed for the last thirty years and more. With the company will go an equally stanch favorite, Mrs. Maggie Breyer. In the part of Aunt Matilda, which has been well cared for by Mrs. Breyer during the past six years, Mrs. Breyer has come to be almost as necessary as Denman Thompson in the part of Josh Whitcomb. In her long career of over forty-two years, Mrs. Breyer has played many parts with many stars, but with no part has she been more delighted than with Aunt Matilda. "She is a sweet, lovable old lady," says Mrs. Breyer, "who is loved by every member of an audience." The same thing might be said of Mrs. Breyer herself, for she is loved by her every acquaintance. A moment in the presence of this dear old lady is sufficient to detect her ever alert mind, her kindliness and her sweetness.

Walter R. Seymour, who opened with the William Ingersoll Stock company at the Garrick Theatre, Salt Lake City, Sept. 4, made a big hit as Robert Hutton in Brother Officers.

Harry (E. H.) English has been engaged to play the Mayor in The Man of the Hour, by Mr. Plunkett. Mr. English, it will be remembered, played last season the part of Joe Brooks in Paid in Full, under the management of Wagenhals and Kemper.

Russell Bassett, last season with Florence Roberts, has been engaged by Walter N. Lawrence to play the part of Mr. Saunders in The Other Fellow.

Francis Heistand has given up active stage work for a time to accept the position of press representative for Alethela and Aleko, the Greek mind readers, now playing United time. Members of the society will have reason to remember Alethia. During a short visit to America last Fall she read palms for some of the actors, authors and others present at the Actors' Society Hallowe'en party. She made a big hit by the accuracy of her mind reading and by her prophetic ability, since verified. Alethia and Aleko are playing Troy and Albany this week and will be seen at one of the Keith and Proctor houses in this city in the near future.

Get Rich Quick Wallingford opened Monday night at the Gaiety Theatre with Edward Ellis, Frederick R. Benton, Spencer Charters, Marie Taylor, and Grace Goodall prominently cast in the piece.

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PENCILED PATTER.

Scene, Restaurant. Actor: "Waiter, let me have some 'small time soup.'" Waiter: "What kind of soup is that?" Actor: "Split pea." (Make it life, Judge, make it life.)

John: "Hello George" Scott, of Bissett and Scott, had a birthday party tendered him on Aug. 28 by Mr. and Mrs. George Elliott, at their home in Brooklyn. Scotty was twenty-eight years in this world on that day. Among those present were Pat Casey, Fred Brant, William Lykens, Lee Harrison, Barney Bernard, Farrell-Taylor Trio, George Bissett, Harry Breen, Alice Elliott, and May Bernard. Scotty says: "When it comes to that birthday party bunk, cul, I don't have to flip me airship bunker to none of them."

Will Morris go with Martin Beck—
Hit the United in the neck?
Or will he fall for Marcus Lowe,
And fight Beck and the U.B.O.?
Regardless of his little game,
Actors will suffer just the same.

Now that the agents have to have every contract approved by a commissioner, we authors are getting nervous; maybe they'll make us submit manuscripts before they're delivered, too. Well, as long as the "Commish" don't have to see some of the acts whose contracts he approves he's not so bad off.

Friend and Downing are certainly "killing 'em" over in England. The critics over there are just falling over themselves giving them nice notices, and the various managers bill them like a circus. That's another case where Uncle Sam (kind applause) has it on our British brothers—vaudevilly speaking.

At the American last week they had "The Masked Heavyweight Marvel." His billing reads: "Who will challenge and defeat Jack Johnson?" It's all right about the "challenge" part of it, but the "defeat!" Don't make me laugh. Some vaudeville managers have little regard for the intelligence of the public nowadays.

You have to hand it to Otto Henry Harras. He has Mrs. Leslie Carter signed for vaudeville, and in consequence a couple of Putnam Building Commission grabbers are sad. Mrs. Carter's salary will be between four and five thousand weekly. Pretty nifty for Otto. What?

Dorothy Britt and Lila Kenny have returned from their vacation and will soon resume their bookings on the United time. They will introduce a novelty next season in the form of a new "mystery dance," they say. What's the mystery, girls?

"When a Boy in Old New Hampshire Loves a Girl in Tennessee" is the title of a new popular ditty. Now, boys, what's the use of getting such well-known States as those in trouble over such a little thing as that? Why not have it "When a Boob from Dear Old Flatbush Loves a Chicken in the Bronx"?

When they figured out the population of New York I wonder if they included the crowd that hangs out in Dowling's every night. That ought to make at least several thousand more. (It seems that way, anyhow.)

If it were against the law for a man to grow big and fat, Lester Mayne would certainly be put down as a lawbreaker. He's so big now every time Aaron Kessler sees him he goes to offer him a week at Hammerstein's thinking he's some heavyweight prize fighter that he missed.

If Gus Hill is looking for some one to play "Mr. Mutt" or "Jeff" in the cartoon comedy of that name, why not get "Snippy" Haas? Make believe he wouldn't be a "New York star." What?

A young woman tried to commit suicide because her literary efforts went unrewarded, claiming "unprincipled men kept her from achieving a cherished ambition." Another young woman went disguised as a boy on account of the manners of the rougher sex. What say you, fellows, are these charges true? (Business of pacing floor and shouting loudly "No.")

B. F. Keith now has an interest in some houses in the West. Methinks he is trying to sneak one over on King Martin-the-Beck. Well, you've heard of a place called "Waterloo," haven't you? And you know what it means, so careful be, Mr. B. F. K. If. Mr. Keith's initials were "B. D." I'd think his full name was Bijou Dream Keith, but the "F" kills the "dream" part of it.

Eighty-five of the striking cloak makers were arrested in a bunch one night last week. There were thousands in the strike when it first started. I think at least half of them are trying to get in vaudeville now with Hebrew monologues.

A New Jersey clergyman says the wearers of hobble skirts should be spanked. Maybe so, but think of all the laughs (?) it's going to get in vaudeville as the sucessor to the "sheath-skirt-sure-fire-scream" that has been doing service for some time passed.

Yes, it's almost time for another airship guide to appear in vaudeville.

A cat has nine lives, but a joke never dies.

A foreign paper offered prizes for the best lists of twenty-five beautiful words. To an actor "You are booked for the season" are the most beautiful, and every author thinks "money order inclosed" cannot be beat for beauty, regardless of all others.

A good many acts that were led to believe that the blacklist was a joke and "couldn't last" are finding out to their sorrow that it is real, very real, indeed.

Sympathy and advice always have open time.

THOMAS J. GRAY.

VAUDEVILLE.

Last week's bills were:

Fifth Avenue: Wood Brothers, the Irish Athletes, on their double flying rings; Hank M. Brown, Viola Harris and Ed. Lindeman Brown; James and Sadie Leonard and Richard Anderson in When Cæsar C's Her, a satire on Bernard Shaw's Cæsar and Cleopatra; Della Fox, Ed Reynard, the ventriloquist; Stuart, "the Male Patti"; Clayton White and Marie Stuart, assisted by Mary March and Bernard Thornton, in George V. Hobart's Cherie; Matthews and Ashley in Help Up; Rose Pitonof, the Boston schoolgirl swimmer.

American: Danses Classique Russes, with Victorina Galemberti, G. Molasso, Miles. Wyns, Kock, Ovide and a ballet of thirty; Venus on Wheels, an imported cyclist; Alva York, the character comedienne; Steve Bartle, Charles Sweet, Georgia Campers and Edna Aug.

Hammerstein's: Countess De Swirsky, the Russian dancer; Pat Rooney and Marion Bent in At the Newsstand; Barney Bernard and Lee Harrison; Jones and Deely; Edwards, Van and Tierney; Hayes and Johnson; Lemaze, Quail and Tow, Sam Dody, Ward and Sims.

Colonial: La Pia, "the Enchantress," in The Spirit of the Waves; Avon Comedy Four, The Great Howard, Jack Mason and company, Charles Leonard Fletcher and company, Melville and Higgins, Elsie Faye and company, Musical Johnstons, Homer Mason and Margaret Keeler in In and Out.

Alhambra: Carrie De Mar, Wilbur Mack and Nella Walker, Harry B. Lester, Will Macart and Ethelynne Bradford, Claude and Fannie Usher, Fiddles and Shelton, Herbert's Dogs, Keno, Welch and Melrose; Charles Gill and company in The Devil, the Servant, and the Man.

Bronx: Nora Bayes and Jack Norworth, Farrell-Taylor Trio, Barnes and Crawford, Laddie Cliff, Fairman, Furman, and Fairman; Watson's Farmyard, Irene Dillon, De Renzo and La Due, E. F. Hawley and company in The Bandit.

Current Bills.

Fifth Avenue: Eva Tanguay, Rose Pitonof, Willette Whittaker, assisted by F. Wilbur Mill; W. H. Macart and Ethlynne Bradford, Mrs. Gardner Crane and company, Clifford Walker, Lancton Lucier and company, Lynch and Zeller.

American: Harry Von Tilzer, Wish Wynne, Venus on Wheels, Hall and Earl, Girard and Gardner, Russian Dancers.

Hammerstein's: Gus Edwards' Song Review, Countess de Swirsky, Ed. F. Reynard, Clayton White and Marie Stuart.

Colonial: Valeska Suratt and William Gould, Pat Rooney and Marion Bent, Goleman's dogs and cats, Ed. Morton, Farrell-Taylor Trio, the Daleys, Irene Dillon, Woods and Woods Trio, Mason-Keller company.

Alhambra: Jesse Lasky's On the House Top, Stuart Barnes, Hoey and Lee, Eva Taylor and company, Hayes and Johnson, Cunningham and Marion, Elton Polo Troupe, Ollivatti Troubadours.

Bronx: Carrie De Mar, Howard and North, Charles Leonard Fletcher and company, Three Leightons, May Elinore, La Vine-Cimaron Trio, Frank Wilson.

VAUDEVILLE PERFORMERS' DATES.

Performers are requested to send their dates well in advance. Blanks will be furnished on application. The names of performers with combinations are not published in this list.

Where no date is given, it will be understood that the current week is meant.

Allison, Mr. and Mrs.—Orph., Memphis, Tenn.
Alpha Troupe—Orph., Duluth, Minn.
Arlington Four—Temple, Detroit, Mich.
Avon Four—Orph., Bklyn.
Awakening Athletes—Colonial, Phila.
Barnes, Stuart—Alhambra, N. Y. C.
Bayes, Nora, and Jack Norworth—Keith's, Phila.
Beban, George—Orph., Omaha, Neb.
Belmont, Joe—Bath, Eng., 26-Oct. 1, Halifax 3-8.
Bergere, Valerie, Players—Colonial, Norfolk, Va., Keith's, Phila., 26-Oct. 1.
Bison City Four—Orph., Oakland, Cal.
Bretonne, May—Lyric, Connellsville, Pa., 19-21, Grand, Donora, Pa., 22-27, Star, Monessen, Pa., 30-Oct. 1.
Carnival of Roses—Bronx, N. Y. C.
Carson and Willard—Columbia, Cinti., 18-24, Columbia, St. Louis, Mo., 25-Oct. 1.
Chassino—Keith's, Boston.
Classiques Russes—American, N. Y. C.
Cleveland, Claude and Marion—Bijou, Orange, N. J.
Clipper Quartette—Poli's, Bridgeport, Conn.
Connelly, Mr. and Mrs. Erwin—Orph., Oakland, Cal., 11-24, Orph., Los Angeles, Cal., 26-Oct. 8.
Countess De Swirsky—Hammerstein's, N. Y. C.
Crane, Mr. and Mrs. Gardner—Fifth Ave., N. Y. C.
Crane, Viola—Maj., Denver, Colo., 24-Oct. 1.
CRESSY, WILL M., AND BLANCHE DAYNE—Orph., Kansas City, Mo., 26-Oct. 1.
Cunningham and Marion—Alhambra, N. Y. C., Orph., Harrisburg, Pa., 26-Oct. 1.
Dagwell Sisters—Temple, Rochester, N. Y., Chase's, Washington, D. C., 26-Oct. 1.
Dale and Boyle—Orph., Omaha, Neb., Orph., St. Paul, Minn., 26-Oct. 1.
Daly's Country Choir—Empress, Cinti., O., Empress, Milwaukee, Wis., 26-Oct. 1.
Davis, Edwards—Orph., Denver, Colo.
Dean-Orr Sisters—Empress, Cinti., O., Empress, Milwaukee, Wis., 25-Oct. 1.
De Mar, Carrie—Bronx, N. Y. C.
De Renzo and La Due—Greenpoint, Bklyn., N. Y.
De Witt, Burns and Torrance—Reichallen, Cologne, 16-31, Scala, Copenhagen, Denmark, Oct. 1-31.
De Wolfe, Four—Garrick, Wilmington, Del.
Devil, Servant and Man—Orph., Bklyn.
Doherty Sisters—Coliseum, London, Eng., Sept. 1-30.
Drew, Frankie—American, St. Louis, Mo., American, Chgo., Ill., 26-Oct. 1.
Duncan, A. O.—Orph., Duluth, Minn., Orph., Minneapolis, Minn., 26-Oct. 1.

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Dupres, Fred—Orph., Portland, Ore.
Edgar, Marriott—American, N. Y. C.
Edwards', Gus, Song Review—Hammerstein's, N. Y. C.
Elinore, May—Bronx, N. Y., C.
Fay, Elsie—Orph., Bklyn.
Fay, Two Coleys and Fay—Temple, Rochester, N. Y.
Fentelle and Vallorie—Orph., Des Moines, Ia., Orph., Omaha, Neb., 26-Oct. 1.
Fields, Will H., and La Adella—Orph., Mansfield, O.
Finney, Maud and Gladys—Columbia, St. Louis, Mo.
Fletcher, Charles L.—Bronx, N. Y. C.
Frey Twins—Orph., Harrisburg, Pa.
Gallagher, "Skeet"—Empress, Cinti., O., Empress, Milwaukee, Wis., 26-Oct. 1.
Gilbert, L. Wolfe—Grand, Portland, Ore.
Girard and Gardner—American, N. Y. C.
Glose, Augusta—Orph., Omaha, Neb., 25-Oct. 1.
Goldsmith and Hoppe—Poli's, New Haven, Conn.
Gordon and Marx—Shea's, Toronto, Ont.
Granville, Bernard, and Wm. F. Rogers—Orph., Salt Lake City, U., Orph., Denver, Colo., 25-Oct. 1.
Hall and Earl—American, N. Y. C.
Haskell, Loney—Forsyth, Atlanta, Ga.
Hayes and Johnson—Alhambra, N. Y. C.
Hayman and Franklin—Hipp., Belfast, Ire., Hipp., Norwich, Eng., 26-Oct. 1, Hipp., Ipswich, 3-8.
Hayward and Hayward—Orph., Denver, Colo.
Hayward and Lee—Alhambra, N. Y. C.
Heward and North—Bronx, N. Y. C.
HEATHAM, BEATRICE—Temple, Rochester, N. Y.
Innes and Ryan—Temple, Grand Rapids, Mich., Main St., Peoria, Ill., 26-Oct. 1.
Johnstone, Musical—Orph., Bklyn.
Jolly and Wild—Bronx, N. Y. C.
Kaufman, Reba and Inez—Krystal Palast, Leipsig, Ger., 1-30, Folies Bergere, Paris, Fr., Oct. 1-31.
KNIGHT, HARLAN E.—Orph., Evansville, Ind., Orph., Memphis, Tenn., 26-Oct. 1.
La Pia—Orph., Bklyn.
La Toy Bros.—Orph., Sioux City, Ia.
La Vine-Cimeron Trio—Bronx, N. Y. C.
Lancton and Lucier—Fifth Ave., N. Y. C.
Leightons, Three—Bronx, N. Y. C.
Lester, Harry B.—Keith's, Phila.
Lloyd, Hugh—Columbia, St. Louis, Mo.
Loydes, The—American, N. Y. C.
Lorraine, Oscar—Keith's, Phila.
Luce and Luce—Orph., Portland, Ore.
Lucier, Fred and Bessie—Orph., Harrisburg, Pa.
Lynch and Zeller—Fifth Ave., N. Y. C.
Macart, Will, and Ethelynne Bradford—Fifth Ave., N. Y. C.
McCormack, Frank—Poli's, Scranton, Pa., Poli's, Bridgeport, Conn., 26-Oct. 1.
McCullough, Carl—Bijou, Flint, Mich., Bijou, Lansing, Mich., 26-Oct. 1.
McDowell, John and Alice—Gaiety, Indianapolis, Ind.
McKay and Cantwell—Orph., Oakland, Cal.
Marks, Dorothy—O. H., Augusta, Me., Berlin, N. H., 26-Oct. 1.
Martinette and Sylvester—Keith's, Phila.
Mason, Homer, and Margaret Keeler—Colonial, N. Y. C.
Melville and Higgins—Orph., Bklyn.
Mitchell and Cain—Empire, Cardiff, Wales, Empire, Swansea, 26-Oct. 1, Empire, Newport, 3-8.
Montgomery, Ray, and Healey Sisters—Forsyth, Atlanta, Ga., Orph., Evansville, Ind., 26-Oct. 1.
Moran and Wiser—Deutches, Munchen, Bav., 1-31.
Murray, Chas. A., and Boe Hamilton—Keith's, Prov., R. I.
Nambo Troupe—Keith's, Phila.
Nonnes, Six—Columbia, Cinti., O.
Nugent, J. C.—Orph., Los Angeles, Cal., 11-24.
Odiva—Temple, Detroit, Mich.
On the Housetop—Alhambra, N. Y. C.
Pantzer, Lina—Chase's, Washington, D. C.
Pilton, Rose—Fifth Ave., N. Y. C., 12-24.
Pope and Dog, "Uno"—Orph., New Orleans, La., 26-Oct. 1.
Reed Bros.—Orph., Memphis, Tenn., Orph., New Orleans, La., 26-Oct. 1.
Reynard, Ed F.—Hammerstein's, N. Y. C.
Ricard, Amy, and Lester Lonergan—Keith's, Phila.
Rigoletto Bros.—Orph., Bklyn.
Ritter and Foster—Palace, Grimsby, Eng., Hansa, Hamburg, Ger., Oct. 1-31.
Rocamora, Susanne—Orph., Salt Lake City, U., Orph., Ogden, U., 26-Oct. 1.
Rooney, Pat, and Marion Bent—Colonial, N. Y. C.
RYAN, THOS. J.—RICHFIELD—Orph., Salt Lake City, U., Orph., Ogden, U., 26-Oct. 1.
SABEL, JOSEPHINE—American, Chicago, Ill., 10-Oct. 1.
Singing Girls, Three—Princess, Hot Springs, Ark., Maj., Little Rock, Ark., 26-Oct. 1.
Sorati, Valeska, and Billy Gould—Colonial, N. Y. C.
Tanguay, Eva—Fifth Ave., N. Y. C.
Taylor, Eva—Alhambra, N. Y. C.
Top o' th' World Dancers—Orph., Oakland, Cal.
Vagges—Grand, Victoria, B. C.
Van, Billy—Wash., Spokane, Wash., Maj., Seattle, Wash., 26-Oct. 1.
VAN, CHARLES AND FANNIE—21 Elbert St., Brooklyn, N. Y.
Von Tilzer, Harry—American, N. Y. C.
Walker, Clifford—Fifth Ave., N. Y. C.
Walsh, Mealy and Montrose—Mary Anderson, Louisville, Ky.
Wentworth, Vesta and Teddy—Orph., Omaha, Neb., Orph., Sioux City, Ia., 26-Oct. 1.
White, Clayton, and Marie Stuart—Hammerstein's, N. Y. C.
Whittaker, Willette—Fifth Ave., N. Y. C.
Willard and Bond—Maj., Des Moines, Ia., Maj., La Crosse, Wis., 26-Oct. 1.
Williams and Segal—Poli's, Scranton, Pa.
Wilson, Frank—Bronx, N. Y. C.
Wilson, Jack—Orph., Bklyn.
Wynne, Wish—American, N. Y. C.

LETTER LIST.

WOMEN.

Armond, Janice, Maude Atkinson, Marjorie Anderson, Amy Anderson, Nellie Adams, Mary Asquith, Zella Adams, Dorrit Ashton, Undine Andrews, Trixie Ayers.
Blanche, Labelle, Nellie Battelle, Mrs. Geo. C. Boniface, Mrs. Leo C. Bell, Helen Brandon, Mrs. Whitney Bennington, Bernice Buck, Maude L. Berri, Hope Booth, Guida Bergere.
Cushing, Margaret, Genevieve Calvert, Adelaide Cumming, Genevieve Crowley, Mary Cogwin, Helen Conant, Margaret Curtis, Mattie Claywood, Irene Chandler.
Du Mont, Merle, Harriet De Wolf, Mrs. Frank Dayton, C. I. Diaz, Jena Dayne, Decola Delaro, Leila Duval, Mrs. J. A. Dewey, Helen Davenport, Camille D'Arville, Rita Durrye.
Easley, Ada M., Kate Emmett, E. Esmeralda, C. Wm. Elliot, Monte Elmo.
Finlay, Eva, Nan Fairhurst, Lucia Fayout, Lee Fuller, Gilberta Faust.
Grimo, Ribel, Mrs. T. S. Guise, Mrs. Fred'k Gale, Mae Guyer, Ada Gordon, Marie Gebhardt, Holbrook, Florance, Addie Harland, Hattie Heart, Dell Hammond, Dolly Honey.
Kaelred, Katherine, Rose King, E. Ketchum, Lillian Kalich, Adelaide Knight, Bessie King, Lehay, May, Lolita Layine, Nina Lyn, Pearl E. Lewis, Lettie Leslie, Dorothy Lewis.
Maynard, Adele, Elsie Murray, Edna Mobley, Louise Montague, Alice Mortlock, Evelyn C. May, Harriet Mayee, Mable Mack, Helen McLeod, Blanche McArthur, Lyda McMillen, Kate McLaurin.
Nillson, Carlotta, Edna Norman.
O'Dell, Thos., Mrs., Eileen O'Malley.
Perrey, Charlotte, Grace Pirouette, Dorothy Page, Natalie Perry, Flora Parker, Alta Phipps, Jean F. Phillips, Jessie E. Pringle, Ruby Paige, Regan, Dorothy L., Zelma Rawlston, Jennie Rupell, Olive S. Russell, Geraldine Russell, Virginia Reid, Katherine Rober, Lizzie B. Raymond.
Small, Blanche, Olive Stanley, Lillian Spencer, Kathryn E. St. Claire, Bertha Shalek.
Tullette, Gertie, Clara Throop.
Wakefield, Willa H., Amy L. Williams, Queenie Wilson, May Walsh, Edna West.
Zollman, Virginia.

MEN.

Addison, R. A., Ainsworth Arnold, Jack A. Armstrong.
Barrett, Jas. S., Edwin Brandt, Emil Bierman, Geo. W. Bailey, Thos. Bates, Leonel B. Belmore, Jno. F. Byrne, O. J. Bronker, Jos. T. Belmont, C. C. Burnison, Wm. S. Bates, Ernest Bexter, Howard Boulden, Barrows and Lancaster.
Conklin, Wm., Wm. Courtleigh, Robt. Cain, Edw. Coxen, Geo. Connor, I. J. Clark, Jno. L. Conlon, Billy Clifton, Jos. Creaghan, Robt. Cummings, Ed J. Connely, Wm. F. Cullen, Consolidated Amuse. Co.
Dana, B. Dwight, Kenneth Davenport, Bernard Daly, Hugh Dillman, Jess Dandy, Robt. F. Downing, W. C. De Witt, Geo. A. Dayton, Eli, Wm. E., Jno. Emerson, Paul Everton.
Ferguson, J., Bernard Fairfax, Jack Fenton, Frank V. French, Morris Foster, R. E. Fulton, Fantas "Two." Fox and Carr.
Garry, Jos. B., Sully Guard, Bob Gary, E. C. Griffith, Gill and Guthrie.
Hammond, C. Norman, A. Hamlin, H. D. Heffa, Jno. Huftall, Lovens J. Howard, Fletcher Harrer, David Higgins.
Johns, Victor E., Harry Jackson, Walter Jenkins, Lorimer Johnstown.
Kohlmar, Lee, Frank Keenan, Jack Kusky, Fred Killeen.
Lombard, Warren D., Chas. Ludwig, Lloyd Lack, J. B. Lant, Albert Livingston.
Morgan, G. J., Frank Monroe, Leslie Morris, Bert Monroe, Norman E. Miles, Harry Mainhall, Wm. B. May, Harry Mestarer, Carrick Mayor, Jos. Mann, Thos. F. Mulligan, Sam Morton, Allen G. Miller, Chas. F. Miller, Louis J. Morton, Jack E. Magee, Chas. Millward, W. J. Madden, Leo Marg, Geo. J. McQuade, Roger L. McAndrews, Jno. McCormick.
Oliver, Frank, Jno. S. O'Brien, Lynn Osborne.
Pitts, M. M., Walter H. Poulter, Willard T. Proctor.
Quirk, Wm., Dan Quinlan.
Regnier, W. G., Maurice F. Raymond, Jno. Robb, Colin Reid, Wm. Rath, Fred'k Roland, Thos. Rolfe, Edw. E. Rice.
Stevens, J. M., Oliver M. Sterling, R. H. Smith, Chas. Sinclaire, Sidney H. Solomon, W. G. Sparks, Slack and Thorne.
Taylor, S. E. V., Edw. Trevor, J. Tackahara, Ed Troutman, David Towers, Wm. H. Thompson, Urban, Clark.
Van Tenneyers, B. T. B., Yarmo Vedra, Louis Verande.
Williams, Harry, Harry Woodruff, A. R. Wilber, G. Martin Woodworth, H. Wilkes, Chas. O. Wallace, Hugh Wynne, W. Wagner, Henry Warwick, S. Williams, Willie Weston, Chas. D. Wilson.

REGISTERED MATTER.

Laura Rea Byrth, Jas. Corte, F. A. Demarest, Clara Paulet, M. R. Moulton, Frank Rowan, Franklin Whitman, Ernest Franconi, Sidney McCardy, Walter N. Lawrence.

DATES AHEAD

Received too late for classification.

AT SUNRISE (Frank Miller, mgr.): Union City, Mich., 21, Coldwater 22, Jackson 23, Battle Creek 24, 25, Bellevue 26, Hudson 27, Warsaw 28, Napoleon 29, Montpelier 30, Defiance Oct. 1.
BLUE MOUSE (E. J. Carpenter, mgr.): Rockland, Me., 21, Biddeford 22, Lewiston 23, Portsmouth, N. H., 24.
BOWERY DETECTIVE (Eastern: H. Hilbourn, mgr.): Cheboygan, Mich., 22, Onaway 23, Alpena 24, Harrisville 26, Oscoda 27, West Branch 28, Clare 30, St. Louis Oct. 1.
BOWERY DETECTIVE (Western: R. Shields, mgr.): Hopkins, Mich., 22, Wayland 23, Hastings 24, Nashville 26, Olivet 27, Corunna 28, Durand 29, Flushing 30, Caro Oct. 1, Vassar 3, Ark. He has placed the exclusive bookings with this circuit.
CHOATE DRAMATIC (Harry Choate, mgr.): Morris, Ill., 19-24, Geneseo 26-30.
CLIMAX, THE (Joseph M. Weber, mgr.): Nashville, Tenn., 19-24, Chattanooga 26, 27, Rome, Ga., 28, Atlanta 29-Oct. 1.
DE LACY, LEIGH (Monte Thompson, mgr.): Middletown, N. Y., 19-24, Kingston 26-Oct. 1.
EMPIRE STOCK (Monte Thompson, mgr.): Holyoke, Mass.—Indefinite.
FINAL SETTLEMENT (Monte Thompson, mgr.): Newport, Vt., 21, Barre 22, Burlington 24.
GILPIN, HYPNOTIST (J. H. Gilpin, mgr.): Charlston, Ill., 19-24.
HIMMELEIN'S ASSOCIATE PLAYERS: Elkhart, Ind., 19-24, Benton Harbor, Mich., 26-Oct. 1.
HIMMELEIN'S IMPERIAL STOCK: Lima, O., 19-24, Marion, Ind., 26-Oct. 1.
HUMAN HEARTS (Southern: Harry Reavey, mgr.): Wilson, N. C., 21, Fayetteville 22, Lumberton 23, Laurinsburg 24, Darlington 26, Dillon, S. C., 27, Florence 28, Georgetown 29, Kingstree 30, Charleston Oct. 1.
ISLE OF SPICE (F. A. Wade, mgr.): Cedar Rapids, Ia., 21, Waterloo 22, Vinton 23, Marshalltown 24, Grinnell 26, Perry 27, Boone 28, Ames 29, Webster City 30, Fort Dodge Oct. 1.
KELLY STOCK (Sherman Kelly, mgr.): Elkhorn, Wis., 19-24, Jefferson 26-Oct. 1.
LOVE PIRATE (Maurice M. Duggan, mgr.): Monmouth, Ill., 26, Spring Valley 27, La Salle 28, Streator 29, Joliet 30, Waukegan Oct. 1.
LYMAN TWINS (Lyman Brothers, mgrs.): Omaha, Neb., 18-21, Carroll, Ia., 22, Onawa 23, Vermillion, S. D., 24, Sioux City, Ia., 25, Yankton, S. D., 26, Rock Rapids, Ia., 27, Sioux Falls, S. D., 28, Mitchell 29-Oct. 1.
MAN ON THE BOX (Monte Thompson, mgr.): Laconia, N. H., 21, Franklin 22.
MAN ON THE BOX (Boyd Treesdale, mgr.): Brookings, N. D., 20, 21, Huron 22, Miller 23, Highmore 24, Pierre 26, Phillip 27, Deadwood 28, Spearfish 29, Belle Fourche 30, Sturgis Oct. 1.
MOORE'S MUSICAL COMEDY (Billy De Croteau, mgr.): Woonsocket, R. I., 19-Oct. 1.
PAID IN FULL (Schiller Amusement Co., mgrs.): Richmond, Va., 19-24, Petersburg 26, Lynchburg 27, Danville 28, Roanoke 29, Bluefield, W. Va., 30, Bristol, Tenn., Oct. 1.
POLI STOCK (S. Z. Poli, mgr.): Worcester, Mass.—Indefinite.
VAN DYKE-EATON STOCK (C. Mack, mgr.): Chicago, Ill.—Indefinite.
VOLUNTEER ORGANIST (Joseph E. Peyton, mgr.): Battle Creek, Mich., 21, Grand Rapids 22-24, Cadillac 26, Traverse City 27, Sault Ste. Marie 28, Marquette 29, Ishpeming 30, Calumet Oct. 1.
WHITESIDE, WALKER (Liebler and Co., mgrs.): San Francisco, Cal., 26-Oct. 8.
WINNING MISS (Boyle Woolfolk, mgr.): Columbus, O., 19-21, Akron 22-24, Toledo 25-28, Grand Rapids, Mich., 29-Oct. 1.
YALE STOCK (Monte Thompson, mgr.): Presque Isle, Me., 22-24.

AROUND VARIOUS CIRCUITS.

Transfers of Theatres—A Bright Outlook for the Season.

Affiliated Theatres' Circuit.

The Burlington Opera House, Burlington, Ia., had its stage partly demolished by a mysterious bomb that exploded after the close of the Miss Nobody from Starland performance Sept. 6. The theatre will open Oct. 1 with The Kissing Girl.

The James B. Kearney Booking Exchange, with headquarters in Kansas City, has been formed and will take over the vaudeville and dramatic bookings of the Crawford, Kearney and Wells Amusement Company of Topeka. Mr. Kearney, who, until the organization of the Crawford-Kearney-Wells Company was identified with the Crawford houses in Topeka, has removed to Kansas City. The Kearney Exchange will affiliate with the O. T. Crawford Exchange of St. Louis, giving an affiliation from Louisville to Colorado. Practically all the booking in Kansas, Missouri, Oklahoma, Nebraska, and parts of Iowa and Arkansas will be taken over by Mr. Kearney.

C. A. Burt Southern Circuit.

Manager M. M. Kimsey, of the Opera House, at Sparta, Tenn., reports that the house has been burned, but that it will be replaced by a new up-to-date theatre just as soon as possible.

Edward H. De Camp, manager of the Star Theatre at Gaffney, S. C., advises that he is having the theatre remodeled, and will open Sept. 26 with Coburn's Minstrels.

Charles A. Burt witnessed the performance of the new play by Cecil B. De Mille, entitled The Stampede, presented by Lillian Buckingham and company at the Casino Theatre, Asbury Park, N. J., Thursday evening, Sept. 15. He pronounces it artistically a fine performance, a good company with a complete equipment, and perfect in details. In a commercial sense, the attraction is worthy of $2 per seat on Broadway and a first-class $1.50 attraction on the road.

The New Opera House at Martinsville, Va., has been included in this circuit.

W. B. Noblin has transferred the management of the Temple Theatre, at South Boston, Va., to Whitehurst and Estes. The theatre is on this circuit.

R. L. Thomason, manager of the McNair Opera House, Maxton, N. C., has arranged to place his theatre on this circuit.

American Theatrical Exchange.

This office is doing the exclusive booking for the Gortatowsky Brothers' Circuit of theatres in Albany, Athens, Griffin, and Waycross, Ga.; also they represent Darlington, Abbeyville, S. C., and Tampa, Fla.

Among bookings recently made are: My Cinderella Girl and Lulu's Husbands.

J. J. Coleman Circuit.

The Board of Trade of Texarkana, Ark.-Tex., have completed arrangements for installing several manufactories in that city, including a glass factory employing two hundred and fifty men, a furniture factory employing one hundred and fifty, a handle factory employing fifty, and a pressed brick factory employing one hundred men. Without a question Texarkana will in the very near future become one of the best theatrical cities in the Southwest.

Paul Nicholson's elaborate production of Edmond Rostand's Les Romanesque, under the management of Torrance Wallace, will play this circuit in October and November. The play had a most successful production in Chicago the past Summer, and it is the intention of the manager to make it a dramatic event.

H. A. Sivain has succeeded J. A. Lane as manager of the Abbott Opera House, at Gurdon, Ark. He has placed the exclusive bookings with this circuit.

Polly of the Circus and Seven Days were booked over this circuit during the past week.

The Squaw Man will tour this circuit east of the Mississippi River in January and February under the management of the Willis Amusement Company.

Lew Sully and Alfred Kelsey in Am I a Chinaman? are reported closed, having failed to fill many dates in the Middle West Circuit.

THE WASHINGTON STAGE.

Three Openings—Farewell to Edward Fitzgerald—Supplementary Season at the Belasco.

WASHINGTON, Sept. 20.—Washington was specially fortunate in the selection and presentation of plays during the week just closed. The Little Damosel at the Belasco, an English importation, was given a splendid production by Henry W. Savage, with May Buckley a most pleasing success in the title-role, surrounded by a supporting company of admirable selection. The play, seen for the first time in this country, presents a most pleasing and interesting theme. The bristling comedy, the new Cohan hit, Get Rich Quick Wallingford, crowded the National Theatre with laughing audiences, introducing an all-round talented company headed by Hale Hamilton, a brilliantly versatile comedian of decided merit. The annual engagement of the established favorite Al. H. Wilson in Meta in Ireland fulfilled a fine engagement at the Columbia Theatre, appearing nightly to large audiences. The strong and well-acted presentation of Eugene Walters' The Wolf at the Academy of Music, with Frederic Eric and Mildred Hyland, proved a drawing card.

Musical offering dominates this week at three of the principal houses, with the best of attendance at each.

Charles Marks' elaborate production, Three Million Dollars, bright and clever in book and lyrics and tuneful in score, meets with pronounced favor from an audience that fills the National Theatre, and presents a company of exceptional ability, including Johnny Ford, May Boley, Louis A. Simon, George Lydecker, George W. Barbier, Harry Depp, Hana Reed, Ada Meade, Grace Griswold, Carolyn Gordon, Dorothy Brenner, Frances Alain, Ossy Williams, Ethel Mostyn, Frances Du Barry, Harriet Du Barry, and Anitra McTavish, and a big beauty chorus of stunning show girls. Next week, Otis Skinner in Your Humble Servant.

At the Columbia a full house welcomed that cleverly eccentric comedian Harry Kelly and gave the stamp of approval to the new musical play The Deacon and the Lady. Deacon Flood rechristened is the successful work of Alfred E. Aarons and George Totten Smith. It is the sequel to His Honor the Mayor, in which Comedian Kelly scored a strong success. Clara Palmer, Mayme Gehrue, Madelyn Marshall, Ed Wynn, Fletcher Norton, and W. W. Black gave prominent support in a company of sixty. Next week, Robert Hilliard in A Fool There Was.

Cyril Scott in Rida Johnson Young's successful play, The Lottery Man, is the Shubert offering at the Belasco Theatre, commencing the engagement to a large and appreciative audience. The star as the whimsical hero, Jack Wright, the young newspaper reporter, who fathers the lottery scheme, was in excellent form, and is supported by the original metropolitan company that includes Helen Lowell, who shares largely in the honors in the ludicrous old maid characterisation of Lizzie Roberts. Next week, Max Figman in Mary Jane's Pa.

The musical comedy, In Panama, under the management of Al. Rich, with the Klein Brothers in the German comedy roles, is given a capital reproduction at the Academy of Music, opening to a crowded house. The cast includes Sybel Brennan, Sydney Martineau, Corrine Pendleton, Dorothy Dunn, William Edmunds, Lloyd Peddrick, and Jay Woodford Ray. Next week, Cecil Spooner in The Fortunes of Betty.

Chase's continues the season to crowded business. Another big bill that is thoroughly approved is the offering of the current week, which presents Jesse L. Lasky's latest musical work, The Photo Shop, with Charles J. Stine and Mamie Fleming, supported by a company of fifteen; Paul Seldom's Parisian plastic poses, "Poems in Marble"; Jarrow, the "humorous trickster"; Frank Otto and Lois Merrill in the farce with music, After the Shower; Lipa Pantzer, the German aerial artiste, assisted by Tom McDonald in a novel aero comic act, and Marshall Montgomery, the jester, introducing his "German friend." Next week, the headliners will include Homer B. Mason and company in Porter Emerson's new comedy, In and Out; Edwin Stevens and company in Cousin Kitty, and a historical cycle of songs, the Colonial of 1776, the Civil War of '61, and the modern of 1910, with appropriate costumes presented by Natalie and Aurie Dagwell.

David Levenson, heading the New York Yiddish Operetta company, began on Sunday night at the Columbia Theatre a series of Sunday night engagements to a large audience, presenting the four-act drama, Vaterliebe (A Father's Love). The company is under the direction of Edward A. Reikin.

Large attendance is the rule at the burlesque houses, the Gayety with Clark's Runaway Girls, and the Lyceum with The Cozy Corner Girls. Next week's offerings are: Gayety, Al. Reeves' Own Show; Lyceum, Williams' Imperials.

The Boston Symphony Orchestra concerts, under Max Fiedler's direction, are scheduled for five Tuesday afternoons at the National Theatre during the season, the dates being Nov. 8, Dec. 6, Jan. 10, Feb. 21 and March 21.

An interesting event occurred on the stage of the Belasco Theatre after the matinee performance last Wednesday, when the members of The Little Damosel company presented Edward Fitzgerald, who produced the play, with a solid silver toilet set, the presentation speech being made by May Buckley. Mr. Fitzgerald, who was brought to this country to stage the first American production, sailed for London on the Cedric Saturday.

Manager Ned Stein has successfully opened his second season of refined vaudeville and moving pictures at the Masonic Temple Auditorium.

George M. Cohan was here early in the week giving finishing touches to his new play, Get Rich Quick Wallingford. He left hurriedly, however, for New York Wednesday, the joyful tidings having reached him of the safe arrival of a new baby girl, who desired acquaintance.

Franceska Kaspar, the daughter of Josef Kaspar, the noted conductor, herself a noted singer, was married at her home here during the past week to a leading young Washington physician. Miss Kaspar was one of the first Soulas in The Merry Widow.

Manager Taylor, of the Belasco, will, during what is termed a supplementary season, adopt a popular scale of prices for night performances from 25 cents to 1.50, with both Wednesday and Saturday matinees from 25 cents to $1, this scale to be in effect for several weeks.

Thomas Jones has been appointed assistant treasurer to William H. Fowler in the box-office of the National Theatre.

JOHN T. WARDE.

ST. LOUIS.

My Cinderella Girl—Miss Nobody from Starland—New Houses and Old Plays.

The Century's attraction last week, Sept. 12, My Cinderella Girl, drew immense houses. William Norris as Tom Harrington, captain of the Swiash 'varsity baseball team, did excellent comedy work. The college atmosphere and the college humor and characters were true to the Ade ideal. Mabel Mordaunt was joyous and winsome as the Girl. Songs and singers were refreshingly far from the beaten path.

Miss Nobody from Starland held the Garrick and struck out quite an impression on the public mind. Olive Vail, prima donna of excellent voice and dramatic ability, Bertie Beaumont, Latin dancer, and Ralph Riggs, a near Willie Collier, were most prominent among an excellent company. The piece was in specialty and in music excellent and splendidly "put over."

The Spendthrift played its final week at the Olympic. Edmund Breese and Thais Magrane scored heavily.

The Thief played the American to well filled and well pleased houses last week. Blanche Shirley as Marie Louise Vorsin and W. A. Whitecar as Raymond Lagardes sustained all traditions and added their own personal power to those roles.

The Show Girl at the Imperial proved a very pleasing revival last week. Hilda Thomas, ably assisted by Lou Hall, lead a capable company.

Kidnapped for Revenge was put on by the capable Havlin's Stock company last week. Frank T. Carlton was a pleasing Prince.

The Princess, a new vaudeville house of the William Morris circuit, opened last night under elite auspices, headlining A Barnyard Romeo. The new house opened to the strains of "The Star Spangled Banner." The audience rose. The satire on Chantecler is by far the most amusing seen in St. Louis for many, many moons. Mlle. Mizzi Hajos is the Hen Pheasant and Sidney Grant as the Rooster bore the brunt of labor and were amply rewarded. La Gracia, Dorothy Vaugn, comedienne, and Marie Lo's Living Dresden pictures were praiseworthy turns.

The Columbia headlined Edwin Arden in Captain Velvet. Captain Velvet slays, robs, avenges and woos in winning style. Griffith, the human adding machine, is a prodigy and a revelation. Remaining acts were good.

The Colonial, a new house, was crowded at its two performances on its opening night last Monday. The Diamond Comedy Four and Onesta received the bulk of applause from a responsive audience. The outlook for the new house is very good.

The Standard housed the Ducklings.

The Gayety offered the Vanity Fair company.

Bills this week: Olympic, Traveling Salesman; Century, Three Twins, with Victor Morley; Garrick, The Dollar Mark; American, Beverly; Imperial, Cowboy and the Thief; Havlin's, The Curse of Drink. FRED L. DOYLE.

PITTSBURGH.

Good Business at the Alvin—The Harry Davis Stock Company Resumed Operations.

The Alvin had The Nigger 5-10, when good-sized audiences were in attendance, and the production was a worthy one. Good business greeted Lew Dockstader and his minstrels, and The Possum Hunt Club Revue, as the entertainment was called, had several good features, the chief one of which was Lew Dockstader and his aeroplane, which created much amusement. The sextette from Lucia, rendered by Messrs. Ellis, Falk, McKenna, Hugues, Smith, and Hannaford, was finely sung, and deserved the numerous encores it received. The current week offers Blanche Bates in The Yankee Girl, which opened last night before a capacity audience. The Jolly Bachelors follow.

The Harry Davis Stock resumed its season, and was well attended. The play was A Lady of Quality, and the reorganized co. gave a good performance of it. The Harry Davis Stock was seen in a splendid production of Brown of Harvard 12-17 at the Duquesne, and the attendance was large as usual at this pretty little playhouse. The co. was well cast, and gave a creditable performance. This week, Raffles is the play, and Clothes is announced for the coming week.

The Rosary proved to be an interesting play at the Lyceum, quite out of the ordinary, reminding one of the old style melodramas, and pleased the audiences. Smith Davies deserves much praise for his delineation of the old Irish priest, for such artistic acting as he displayed is rare nowadays. The remainder of the cast was in capable hands. At the Mercy of Tiberius is the current week's play, and Thomas E. Shea in A Self-Made Man, The Bells, and Dr. Jekyll and Mr. Hyde follows.

Robert Hilliard in A Fool There Was is the bill at the Nixon.

At the Gayety, The Midnight Maidens hold forth, with the Three Leightons featured, while at the other burlesque house, Harry Williams' Academy, is The Passing Parade, with Bobby North and Cliff Gordon.

Damrosch and his orchestra is this week's feature in the Music Hall of the Exposition, and will be succeeded by Sousa and his band.

Charles T. K. Miller, who is connected with the office of David Belasco, is in the city, and has largely recovered from his long and dangerous illness.

The Grand began its vaudeville season on last Monday afternoon with a strong and varied bill under the direction of Harry Davis, and the daily audiences were very large.

ALBERT S. L. HEWES.

BALTIMORE.

Bright Eyes and Successors—Girlies, The Little Damozel, The Wolf, and Cherry Blossoms.

Ford's this week has Joseph M. Gaites' musical production, Bright Eyes, as an attraction, with Cecil Lean and Florence Holbrook, and the other members who played here early in the year. The production is an exceedingly pleasing one, full of brightness and fun, and the cast is not wanting in ability.

David Belasco's company in the new comedy, The Concert, follows. Oct. 3 Otis Skinner in Your Humble Servant, Oct. 10 New York, Oct. 17 Raymond Hitchcock, Oct. 24 Robert Edeson in Where the Trail Divides, Oct. 31 Three Twins, with Clifton Crawford and the Yama-Yama Girls.

Frederic Thompson presents Girlies at the Academy, which is a shower of beauty, melody and fun. Joseph Cawthorn and Maude Raymond are strongly supported by the large cast, and the scenery and costumes are easily termed beautiful. Sept. 26 Charles Marks offers Three Million Dollars. Oct. 3 The Girl in the Taxi.

The Little Damosel is presented at the Auditorium by Henry W. Savage in true Savage style, everything being perfect, costumes, scenery and cast. The cast includes May Buckley, Cyril Keightly, Frank Lacy, and Henry Vogel. Cyril Scott follows in The Lottery Man.

The Wolf proves interesting to the patrons of the Holliday Street, and will be followed by The Minister's Sweetheart.

Vaudeville is presented at the Maryland, Gayety, Victoria, Savoy, and Wilson.

The Cherry Blossoms, an amusing comedy, is the offering at the New Monumental, where at the close of The Cosy Corner, Girls follows.

HAROLD RUTLEDGE.

CINCINNATI.

Mrs. Fiske's Return—The Man of the Hour—Minstrels, Vaudeville, and Other Attractions.

Mrs. Fiske, who has not appeared at the Grand Opera House for a number of years, began an interesting engagement at that theatre last night, Sept. 19. She is supported by the Manhattan Theatre company, and will be seen in Becky Sharp at every performance except the Wednesday matinee and Saturady night, when The Pillars of Society will be given. This will be the first performance of the latter play, in English, in this city.

Lew Dockstader and his minstrels began a week's engagement at the Lyric Sunday afternoon. The show includes travesties on Chantecler, Pinafore, and the aeroplane craze, and a dancing act called Louisiana. The company includes Eddie Mazier, Carroll Johnson, Charles Falk, Louis Muir, Allen Campbell, Tom McKenna and others.

The season at the Olympic opened Sunday afternoon with the presentation of The Man of the Hour by an almost entirely new Forepaugh Stock company. Lillian Kemble and Charles Mackay have the leading roles. Others in the company are Lillian Niederauer, Ainsworth Arnold, Brandon Evans, Edwin Brady, John Fenton, Mortimer Martin, and Eugene Ordway. The only old members to return are Jennie Ellison and Henrietta Vaders.

Kathleen Clifford heads the bill at Keith's Columbia this week. Others on the bill are Eddie Leonard, with a new line of songs, assisted by Mabel Russell; Taylor, Kransman and White in Musical Foolishness, Clown Zertha, Superstition, a one-act play; the Robert De Mont Trio and others.

Chevalier De Loris, a famous rifleman, is the star attraction at the Empress. He disrobes a woman by shooting away the fastenings of her gown, and performs other daring features. Others on the bill are Pat Reilly, Rube Dickinson, the Dean-Orr Sisters and Skeet Gallagher, Paul Gondrous in Delinquency, and Sutton and Binder.

Hal Reid appears in The Kentuckian, his own play, at Heuck's, opening Sunday afternoon.

The Pennant Winners is on the boards at People's. A. J. McNAIR.

SALT LAKE CITY.

Good Attractions and Business at All Houses—An Interesting Incident at the Garrick.

All houses opened 5, and the season started in very auspicious circumstances.

At the Salt Lake Henrietta Crosman entertained a large audience 5 in Anti-Matrimony; clever star and strong co. Doris Mitchell in The Spendthrift 12-17.

The opening under a new name of the old Grand, now known as the Garrick, by Will Ingersoll, 5, in Brother Officers, packed the house; co. made a very good impression. Frances Neilson as leading woman, and Walter Seymour were both very popular. Balance of co. good. Walter Edwards, who was a member of Ingersoll co. in 1895, happened to be in town with Margaret Illington's co., and when Mr. Ingersoll was called on for a speech, he mentioned his name, turned about, and was surprised to see him occupying a side box. Mr. Edwards made a very happy and appropriate reply, and the occurrence was much enjoyed by all present.

At the Colonial Margaret Illington and Walter Edwards presented Until Eternity 5-7, and were accorded a warm welcome. Co. good, and Ruth Ormsby was particularly charming.

Lillie Sutherland and Maybelle Baker did good business at the Daniels with The Lobster Girl; co. good.

The Orpheum had a strong vaudeville bill 5-10; houses practically sold out.

Ferullo's Band, which has been giving excellent concerts at Saltair, closed 5. The band has been engaged by Professor Stephens to play two nights in the Mormon Tabernacle, at which time the entire programme as given by the Tabernacle Choir at the Seattle World's Fair will be repeated. C. E. JOHNSON.

DALLAS.

Strong List of Bookings and Fine Season Anticipated at the Opera House.

The preliminary season opens at the Opera House with McFadden's Flats 28, the regular season following some ten days later.

The open house policy of this theatre promises a season of unusual strength and the advance bookings are the best of the road cos., and the majority of the most popular stars, such as Nazimova, Mrs. Fiske, Viola Allen, Hackett, Louis Mann, Margaret Illington, Walker Whiteside, Dustin Farnum, Wilton Lackaye and many others equally prominent. The management remains the same, with George Anzy as the head, and his statements promise the season to be the greatest and best Dallas has yet enjoyed.

L. LEE PANDRES.

Correspondence

ALABAMA.

MONTGOMERY.—MAJESTIC (W. K. Couch): Majestic Stock co. 5-10. Plays: In the Hands of the Enemy and Jane Eyre; satisfied large houses.——ITEM: The Majestic Stock co. closes an eighteen weeks' engagement 10 and under the name of Starkey's Players will commence a road engagement at Greenville, S. C., 12.

DEMOPOLIS.—BRASWELL (N. T. Braswell): McEwin, hypnotist, 5-7; best ever here to good business.

ARKANSAS.

EL DORADO.—JOHNSTEN'S OPERA HOUSE (A. G. Howard): Will open Oct. 1 with Daisy Cameron in Nancy. During October and November they will have Barrie Stock co. for one week in The Wizard of Wiseland, Bulah, Girl from U. S. A., and Sins of the Father, and will present the strongest line of attractions that have ever been seen here.

JONESBORO.—EMPIRE (W. W. Hetherington): Latimore-Leigh co. 12-17. Heart of Gold Oct. 8. Johnny and Ella Galvin 10-12. Man on the Box 14. Daisy Cameron in Nancy 19. Ishmael 26. Casino Girls' Musical Comedy co. Nov. 4. Pinky, the Pinkerton Girl. Dec. 13. Tempest and Sunshine 15. Soul Kiss 16.

LITTLE ROCK.—KEMPNER THEATRE (A. M. Ybaner): Sidney Drew in Billy 20 pleased good house.

CALIFORNIA.

SAN FRANCISCO.

Rose Stahl Cordially Welcomed at the Columbia—Business Conditions Improving.

Theatricals, after a spell of lethargy, have aroused themselves to pleasant wakefulness.

The Columbia, after extraordinary business, continued by offering Rose Stahl 6 in The Chorus Lady, with her inimitable Patricia O'Brien. A very large audience was present and she was compelled to make a brief curtain speech of thanks. With her was a very excellent co., including Alice Leigh, Isabelle Goodwin, Sid Fortis, Thomas Maguire, Giles Shine, Robert Stowe Gill, Rose Stahl, Wilfred Lucas. The chorus: Winona Willett, Lotta Beunelle, Anne Ives, Helen Dahl, Florence Grant, Lois Arnold, Claire Lane, Thomas Maguire, Francis Check, Edgar Birch, and C. C. Weaver.

The Girl I Left Behind Me, most excellently staged, was the offering 6 at the Alcazar, and this play, which has been seen here so often, proved as popular as ever. A very large attendance was present. This play was produced by the new stock co., which consists of Will R. Walling, A. Burt Wesner, Thurston Hall, Howard C. Hickman, Isaac Dillon, Walter Belasco, Charles Gunn, Thomas Chatterton, Mildred Maddern, George B. Baldwin, E. L. Bennison, Jane Gordan, Grace Barbour, Catherine Calhoun, and Effie Bond. Following will be seen Such a Little Queen, for the first time in San Francisco.

The Princess gave a very good bill, opening matinee 4, and the attraction was King Dodo, starred by Ferris Hartman, who continues to attract with an excellent co., consisting of George Poultney, Robert Z. Leonard, Walter De Leon, Joseph Fogarty, Chester Chase, Oliver N. Le Noir, Edith Mason, Myrtle Dingwell, Marta Golden and "Muggins" Davies. This is billed until 11, when The Sultan of Sulu will be presented.

In full blast is the Savoy, which presented Wilton Lackaye with his excellent assistants in The Battle. He will continue until 11, after which Margaret Illington will appear in Until Eternity, 12.

The Bevani Opera co. closed its season in Oakland and came over to the Garrick evening 5 for a short season at popular prices. The introductory opera was Faust, and a very good house greeted them, displaying much enthusiasm. In succession will follow Rigoletto, Martha, and Il Trovatore.

The Saengerfest finished 4 in a blaze of glory. The first prize of group singers was won by the team from Los Angeles. San Francisco also carried off a prize.

Manager John Morrissey, of the Orpheum, received a letter from Alice Lloyd in which she expresses her delight in returning to San Francisco at Christmas time. She proved a popular star on her last visit. A. T. BARNETT.

LOS ANGELES.

Frances Starr and Other Attractions—Three Weeks of Salvation Nell in Stock.

The feature of the week 5-10 was Frances Starr in The Easiest Way at the Mason Opera House. Patronage was large. Coming for 12 is Seven Days, and following, 19, will be Rose Stahl in The Chorus Lady.

At Morosco's Burbank Salvation Nell is in its second week, with advance notice of a third, commencing 11. Two crowded weeks with extra matinees have not been enough to satisfy the demand.

The Man from Mexico is at the Belasco, drawing good houses. Next week, Lewis Stone will return after an extended vacation, and Eva Kelly will make her debut as leading lady of this co. Such a Little Queen will be the bill.

Victor Schertzinger, director of the Belasco Theatre Orchestra, with his sister, a harpist of unusual ability, will leave for New York the latter part of this month to fill a vaudeville contract secured by John Blackwood. W. F. Arend will fill his place.

E. J. Donellan, recently manager of the Sullivan-Considine Queen Theatre, San Diego, has been transferred to the Los Angeles Theatre during the absence of George Bovyer, who is in the Northern part of the State establishing a new house for the circuit.

Warwick Horne, treasurer of the Orpheum, has returned from a month's vacation spent in hunting deer in the mountains. Mr. Horne landed a buck, of which he is very proud.

Wilton Lackaye in The Battle will open a week's run at the Majestic, beginning 12. The Lottery Man was the attraction 5-10 to fair business. DON W. CARLTON.

CHICO.—MAJESTIC (Carl E. Brasur): Season opened 10 with Margaret Illington in Until Eternity; performance very good and house fair; Miss Illington scored greatly. The Mikado 15. Wilton Lackaye in The Battle 21.——ITEM: The Majestic Theatre, in this city, has changed lessees. Heretofore for the past season John Cort has had a lease on the theatre, but he has recently sold his lease for the remaining four seasons to Gesla and Henery, who are managers of the Clunie Theatre in Sacramento; also the Woodland Opera House, Woodland, Cal.

OAKLAND.—MACDONOUGH (H. H. Campbell): The Spendthrift 5-8; extra fine to large houses. Frances Starr 15-18. Rose Stahl 24, 25.——LIBERTY (H. W. Bishop): Bishop's Players presented The Truth 5-11; artistic production to packed houses. Divorcons 12-18.——ITEM: Muriel Hope, the new leading woman of the Liberty Stock co., made her initial appearance 5 as Becky Warder in The Truth, and created a most favorable impression.

RIVERSIDE.—LORING (Frank C. Nye): Seven Days opened the season with a crowded house 9; excellent production; capacity well pleased. Lottery Man 14.——AUDITORIUM (Rae O'Dette): The Carroll Musical Comedy co. opened four weeks' engagement 5. Half Hour from Home 5-8. Masonic Bliss 9-12. The Light of Asia 12-15; fair co. and business.

FRESNO.—BARTON OPERA HOUSE (R. G. Barton): Opened 2, 3, in The Spendthrift to big business; splendid production. Is Marriage a Failure? 4, 5; good business. Francis Starr in The Easiest Way 13.

COLORADO.

DENVER.

The Tabor Opens with The Third Degree—The Auditorium with The Prince of Pilsen.

The Tabor opened 4 with The Third Degree and was filled at the ten performances. Our New Minister 11-17.

Henrietta Crosman, presenting Anti-Matrimony, is the opening attraction of the Broadway 12. Henry Miller 19-24.

The Prince of Pilsen will be at the Auditorium the week beginning 19.

The vaudeville theatres offer these bills: Orpheum: Cressy and Dayne (second week), the Imperial Musicians, Marion Murray, Aubrey Pringle and George Whiting, Marena, Nevaro and Marena, Paul La Croix. Pantages': Macarte Sisters, Frank Milton, De Long Sisters, Dorlans, Murphy and Francis, Bob Finley. Majestic: Josephine Saxton and her Dixie Kids, Mr. and Mrs. Perkins Fisher, Mabel Valentine Moree, the Wheelers, James Toney and Antoinette Norman, Helen Stuart.

MARY ALKIRE BELL.

PUEBLO.—OPERA HOUSE (E. G. Middelkamp): Our New Minister 20.——MINNEQUA (Joe Glass): Minnequa Stock co. in Hotel Topsy Turvey 4-7, Love Behind the Throne 7-10, Ferullo's Band 10-12, Confessions of a Wife 12-14, The Little Minister 14-17; good business.——PANTAGES' (Charles E. Holmes): Vaudeville 5-17; very fine business.

ASPEN.—WHEELER OPERA HOUSE (Sheehan and Yates): Pictures 5-10 drew fair houses.

CONNECTICUT.

HARTFORD.—PARSONS' (H. C. Parsons): Welcome to Our City was tried out 8-10 and belied its name. Another new play, The Deserters, by Robert P. Carten and Anna A. Chapin, 14, 15, in four acts and a prologue, was of great interest and intensely melodramatic and emotional, with one scene in a San Francisco hall that affords much clever character comedy while continuing the thread of the story. The other acts and the prologue deal with life at a frontier army post and is of absorbing interest and ingeniously told. A three-cornered quarrel among officers ends in the death of one and desertion of another, the real murderer fastening the crime on him. A young woman acting as a Government detective is engaged to hunt down the guilty officer, but the fact that murder has been committed is held back from her. Helen Ware, a former season's favorite of the stock co. at Parsons', is making her debut as a star under the management of Henry B. Harris, and she is finely cast as the detective. Her painstaking work, versatility, attractiveness and good singing voice giving her admirable opportunity in the principal character and her talents received deserved enthusiastic recognition from the large audiences. Orme Caldara, another stock favorite of several seasons ago, was the leading man, and his fine dramatic training and sincerity, coupled with a manly stage presence, was a telling factor as the hero, hounded and under suspicion. The drama has, of course, a happy logical climax, with the real murderer discovered and the hero and heroine united. The co. is numerous and of recognised talent, and the stage settings rich and elaborate. The White Squaw 16, 17. Raymond Hitchcock 19, 20. The Firing Line 21, 22. Robert Edeson 23, 24. Girl in the Taxi 26-28.——POLI'S (O. C. Edwards, res. mgr.): An exceptionally fine bill 12-17 drew crowded houses twice daily. Clara Belle Jerome and her Girls was the top liner in a musical comedy sketch; Williams and Segal, the Readings, Cross and Josephine, Goldsmith and Hoppe, Florence Modena and co., and Adonis and dog completed the bill. A. DUMONT.

BRIDGEPORT.—JACKSON'S (John J. Fitzpatrick, res. mgr.): Droll Harry Kelly's new vehicle, Deacon Flood, had its premiere 9, 10, and if local delight is any criterion, it is even better than His Honor the Mayor. The support is noteworthy, especially Madeline Marshall as May Flood, Mayme Gehrue as Mrs. Grey, and Clara Palmer as Marie Trouville. W. W. Black, Percy Jennings, and Fletcher Norton are also good. The chorus is good—from figures to frilly-folderols. Helen Ware, Frederick Truesdell, Howard Hall, and Orme Caldara shared honors in The Deserters 12, 13. The play is novel enough in theme and treatment to offer good opportunities, and the well-balanced cast made the most of them. Notably realistic in conception and detail were Robert Law's scenic ensembles. Raymond Hitchcock and Flora Zabelle in The Man Who Owns Broadway 21. The Girl in the Taxi 23.——ITEM: The list of principal bookings for the season (just announced) has never been excelled in the history of the house. With only one dramatic playhouse it seems that a city of 102,000 cannot fail to fill every seat at every good performance.

WILLIAM P. HOPKINS.

NORWICH.—POLI'S (H. H. Bliss, res. mgr.): Week of 5-10 Watson and Little, Master Melville, Pusey and Ragland, Carlotta, Arthur Donnelly, Killian Moore, Billy Swede Hall, Jennie Colborn and co., Kane and Seeley, and Marion Garson and co. in the operetta, The Belle of Seville. Week of 12-17 Constance Windon and co., Three Musical Brittons, Cummings and Gladyings, Bellboy Trio, Three Johnsonians, Cadets of Gascoyne, and Dillon, who made moving pictures a reality.——AUDITORIUM (Harry Shannon): Good bill for week of 12 consisting of the Eagle and the Girl, Gardner, West and Sunshine; Louis Beimel, Mae M. Barnes, Louise Reming and co. in the domestic comedy, Mrs. Flotus First, and the usual motion pictures.

STAMFORD.—ALHAMBRA (Kermill Co.): The Stamford Stock co. 12-17 presented Woman Against Woman; both Miss Carruthers and Mr. Stevenson showed up to excellent advantage; Forrest Seabury was, as usual, entertaining in another of his characters; the work of Bessie Lea Lestina was especially noteworthy, calling forth applause on numerous occasions. The Three of Us 19-24.——ITEMS: The regular co. will vacate the house 17, giving way to The Merry Widow, but resuming 19.—Popular Lynn Overman retires from the cast 17, to join the Academy of Music forces; he will be greatly missed here.

NEW BRITAIN.—RUSSWIN LYCEUM (Thomas J. Lynch): The Firing Line 8; light patronage; fair performance. The Blue Mouse 10, matinee and night, to medium patronage; Wanda Ludlow as Paulette Divine, the Blue Mouse, deserves mention. The Merry Widow 23. Madame X 25. Robert Edeson in Where the Trail Divides 27. Girlies 28.——KEENEY'S (P. S. McMahon) Vaudeville and pictures 12-17 to good business.

MERIDEN.—POLI'S (Thomas Kirby): Cadets De Gascogne, Bensley, Sharp and Turek, Rutledge and Pickering, Berry and Berry 12-14. Constance and Windon co., Cummings and Gladding, Three Musical Brittons, Bell Boys Trio, Four Johnsons 15-17 to large business.

WILLIMANTIC.—LOOMER OPERA HOUSE (John H. Gray): St. Elmo 8; competent co. pleased small audience. Blue Mouse 9 delighted large house; fine co. The Firing Line 13; won the unstinted approval of a large audience; numerous curtain calls. Madame X 23.

DANBURY.—TAYLOR'S OPERA HOUSE (P. J. Martin): The Blue Mouse 3; favorably received by a large house. The Merry Widow 19.

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PUTNAM.—BRADLEY (Edward Morrill): The Wolf 8; fair production. St. Elmo 9; good co. and fair business. Madame X 22.

FLORIDA.

PENSACOLA. — OPERA HOUSE (Nick Smith): Season opened with Graustark 9, 10, to good business, and delighted audiences.——ITEM: George D. Baker, of Baker and Castle, New York, paid your correspondent a very pleasant visit and expressed his pleasure at the cordial reception he met with in this city. Cupid at College 14 (local talent).

OCALA.—TEMPLE (J. W. Sylvester): The Mabel Paige co. opened local season in a Bachelor's Honeymoon 13 to heavy and well-pleased business.

GEORGIA.

SAVANNAH.—THEATRE: Dustin Farnum in Cameo Kirby 19-24.——BIJOU: Opens with The Schiller Players in Brewster's Millions 19-24.——ITEMS: Rodney Ranous, Frank Beamish, Miss Timmons, and Miss Knight, of the old co., have returned, and an excellent season is looked forward to.—There is a rumor afloat that a new K. and E. house will be erected, but this is not confirmed.

AUGUSTA.—GRAND (Richard B. Taut): Opens 21 with The Soul Kiss. Al. G. Field's Minstrels 22.——BIJOU: Opened 2 with popular priced vaudeville.——ITEM: The Grand has been repaired and redecorated and the new staff for the coming season will be Richard B. Taut, resident manager; J. H. Milligan, treasurer; E. B. Books, assistant treasurer.

MACON.—GRAND (D. G. Phillips): Ishmael, with matinee, 8; played to a poor house. Queen of the Moulin Rouge, with matinee, 14 pleased two good audiences. Dustin Farnum in Cameo Kirby 24.

IDAHO.

BOISE CITY.—NEW PINNEY (Walter Mendenhall): Richards and Pringle Minstrels 5; much improved; fine scenery; pleased good business. Bar Harbor 29. Going Some Oct. 1. Stecra and Coman 5. A Daughter of Judea 7-8. Billy Clifford 11, 12. Laura Winston co. 15-22. The Cow and the Moon Nov. 2, 3. Goddess of Liberty 4, 5. Madame Yaw 21. The Time, the Place and the Girl 24, 25.——TURNER: Della Pringle Stock in the Sweat of the Brow week 5; good production; well staged; played by capable co.; satisfied big houses.——ORPHEUM: The Post Players; business fair.——THE BOZ, OAKS, LYRIC, BIJOU, picture houses, all doing splendid business.——ITEMS: Interurban railroad excursion 5, Labor Day, five miles down valley to Pierce Park; fine oration and picnic; several thousand people.—Riverside Park, baseball; big crowd.—National Park, White City, baseball; big crowd.

ILLINOIS.

BLOOMINGTON.—CHATTERTON (F. M. Raleigh): Goddess of Liberty 5; very good, to big business. The Isle of Spice 10; fair, to good business. The Broken Idol 12; good, to big business. Manhattan Stock co. pleased good business 15-17. Plays: Little Miss Robinson Crusoe, The Slave Girl, Hearts of the Blue Ridge, Two Little Sailor Boys.——ITEMS: Joseph Howard, who appeared in The Goddess of Liberty, sang his song "Just a Little Smile" here for the first time. It was written for a wager of $5,000 offered by the composer of "Every Little Movement."—Grace Scott, of The Isle of Spice co., is a local girl.

AURORA.—GRAND (Charles Lamb, res. mgr.): English Follies co. 7 to fair business. The Gay Morning Glories 9 to good business. The Flirting Princess 10; two performances; pleased. The Isle of Spice 11; good co., and pleased two good houses. St. Elmo 12. Otis Harlan in Baby Mine 16. Paid in Full 17. The Girl of the U. S. A. 18. The World and the Woman 19. Under Southern Skies 23. The Man of the Hour 25.

EAST ST. LOUIS.—AVENUE (B. H. Behrens): The Wolf 4-7; excellent co.; capacity. The Girl from U. S. A. 11-14. At the Old Cross Roads 15-17.——NEW BROADWAY (Joe Walsh): Elmer Penley and The Pennant Winners 4; excellent co. and business. Vaudeville 5-10. Yankee Doodle Girls co. 11. Vaudeville 12-17.——ITEM: The improvement and alterations on the Avenue cost $4,000.

SPRINGFIELD.—CHATTERTON (C. H. Houck, res. mgr.): A Broken Idol 11; solid business; co. fine.——MAJESTIC (C. H. Rumsey): The Kentuckian 4-6; business very large and co. good. The Girl from U. S. A. 7, 8; excellent co. and crowded houses. Billie Burke in Mrs. Dot 9; excellent, to packed house. The Right of Way 11-14. Nancy 15-17. In Old Kentucky 22-24.

TAYLORVILLE.—ELKS' (Jerry Hogan): Season opened 12 with the Hickman-Bessey co. in The Burglar and the Lady to capacity business; good co. William Macauley in Classmates 20. The Climax 27.——ITEM: Manager Hogan has returned from New York, where he had been in the interest of the Elks' Theatre. He reports the outlook for the coming season very good.

MONMOUTH.—PATTEE OPERA HOUSE (H. B. Webster): House of a Thousand Candles 6; good co.; medium house. Ishmael 9 pleased average audience. Daniel Boone 10 pleased. Broken Idol 16. Port of Missing Men 17. Lew Sully in Am I a Chinaman? 22. The Love Pirate 26.——ITEM: Manager Webster has had the house redecorated and everything points to a good season.

BELVIDERE. — DERTHICK'S OPERA HOUSE (B. Sewell): Paid in Full 6; good, to fair house. Wizard of Wiseland 8; fair, to fair house. The Port of Missing Men 10; excellent, to fair house. The Isle of Spice 13. The Plotters 16. Girl from Rector's 19. Ishmael 22. Girl from the U. S. A. 23. My Cinderella Girl Oct. 6.

QUINCY.—EMPIRE (W. L. Busby, res. mgr.): The Girl from the U. S. A. 11 drew two well pleased audiences. Silver Threads 12; good co. and satisfaction. A Small Town Gal 14. The Cowboy and the Thief 17. The Climax 18. Cast Aside 21. My Cinderella Girl 24. Classmates 25. The Dollar Mark 26. The Flirting Princess Oct. 1.

PEORIA.—MAJESTIC (Henry Sandmeyer, Jr.): Hal Reid in The Kentuckian 8, 9; good; drew well. Billie Burke in Mrs. Dot 10; fashionable house; pleased. Grace Cameron in Nancy 11-14; excellent; good business. The Right of Way 15-17. In Old Kentucky 18-21.

MORRISON.—AUDITORIUM (A. B. Lewis): The Judgment of Eve 7; fair co. and business. St. Elmo 8 pleased S. R. O. Pinkey the Pinkerton Girl 9; fair co.; good business. Paid in Full 15.——ITEM: St. Elmo 8 played to largest cash receipts in the history of house.

STREATOR.—PLUMB OPERA HOUSE (J. E. Williams): St. Elmo 5; capacity; satisfaction. Isle of Spice 7; fair performance; good business. Cast Aside 10; medium attendance. The Plotters 25. Man of the Hour 28. The Love Pirate 29.

DIXON.—OPERA HOUSE (E. Stanley Baker): Dark.——FAMILY THEATRE (C. H. Eastman): Summer vaudeville and motion pictures 5-10; very attractive and capacity houses.

URBANA.—THEATRE (J. Earl Moor): St. Elmo 25. Silver Threads, with Richard Jose, 27. Baby Mine 29. U. T. C. 30.

STERLING.—ACADEMY (George Olmstead): Pinkey, the Pinkerton Girl, 10; fair attraction and house.

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INDIANA.

INDIANAPOLIS.

The Event of the Week Was Mrs. Fisk's Engagement—Gossip of the Town.

Much interest centred in Mrs. Fiske's appearance at English's 8-10. Her magnificent performance of Becky Sharp, which delighted theatregoers here nine years ago, was repeated the first two nights, and the matinee with her former great success, followed by one performance of Pillars of Society on Saturday night, which was praised in highest terms. Her sup-

port included Holbrook Blinn, Edward Mackay, Sheldon Lewis, Henry Stephenson, Wilfred Buckland, Harold Russell, B. W. Tucker, Merle Maddern, Alice John, and Veda McEvers. The Member from Ozark, with Frederick Burton, 12-17. The Spendthrift 19-21. Seven Days 22-24.

'Way Down East was the State Fair attraction at the Murat 12-17. The Chocolate Soldier 22-24.

The Arvine-Benton Players offered at At Piney Ridge to good houses at the Majestic 12-17. George Arvine handled the part of the hero, Jack Ross, in good style, and was warmly received. Louise Dunbar was also a favorite. When Knighthood Was in Flower 19-24.

A Winning Miss, with Lorraine Lester in the title-role, Max Bloom, in the comedy role, Clarence Backous, Percy Chapman, Thomas J. Grady, Hattie de Von, and others played a successful engagement at the Park 8-10. Superba, the usual State Fair attraction at this house, again pleased the out of town visitors 12-17, and was as heartily welcomed by the patrons as in former years. Beulah Poynter in The Girl That He Forgot follows.

A highly entertaining bill, with three acts of unusual merit and interest, attracted large houses at Keith's Grand, Fair week, 12-17.

"Happy" Jack Gardner and co. in A Close Call, Dean Orr Sisters and Sheet Gallagher, Zeno and Mandle, Romain, Dilla and Temple, also Jack Hawkins and co. were at the Colonial 12-17.

The Empire offered Yankee Doodle Girls 12-17. The Ducklings 19-24.

Elbert Hubbard talked on "The New Religion" at the Murat 11. Mr. Hubbard's lecture was the first of a series to be given each month by the Shriners at the Murat. Sacred concerts will also be given during the season.

Karl J. Schneider, who for the last eight years has been conductor of the Symphony Orchestra and a leading musical director of Indianapolis, left 10 for Philadelphia, where he will reside. Mr. Schneider will open studios in both Philadelphia and New York, going to the latter city twice a week. A farewell reception was tendered Mr. Schneider 9 by a number of prominent men. The affair was informal, and many of his friends attended.

Newton Booth Tarkington and wife were here on a short visit to relatives last week, leaving here for their Summer home at Kennebunkport, Maine. Announcement was made to the members of the Arvine-Benton Stock co. just before the afternoon performance 8 by Earl Metcalf, a member of the co., of his marriage to Irene Waters, of this city, which took place at Fort Thomas, Ky., July 31. The marriage has been kept secret.

Augustus Thomas has been in the city all week making the final revisions and rehearsing the co. in his newest play, The Member from Ozark, which is the current attraction at English's.

Al. B. White, of Taylor, Kranzman and White, who are making the biggest kind of a hit in their novelty singing act at Keith's Grand this week, is a former newsboy of this city. He carried the Indianapolis *News* and was a member of the *News'* Newsboys' Band, playing the tuba. Mr. White made his first appearance on the stage in this city on amateur night at one of the smaller vaudeville houses. He won first prize, and his success as an amateur encouraged him to turn his attention to a professional career. His real name is Albert Bielweiss.

Pearl Charlton Seward, who plays the Queen of Evil in Superba at the Park this week, is an Indiana girl, the daughter of Florence H. Stewart, of Franklin, Ind., who is spending the week with her daughter during her stay here.

PEARL KIRKWOOD.

SOUTH BEND.—OLIVER OPERA HOUSE (Harry G. Sommers): Mrs. Fiske in Becky Sharp 6; opened season to good house; splendid performance; supporting co. good; especially Holbrook Blinn and Robert V. Ferguson. Dare Devil Dan 12; thrilled fair-sized audience. Lillian Russell 16, 17 in In Search of a Husband, for first time on any stage.——AUDITORIUM (Harry G. Sommers): As the Sun Went Down 5 drew well and pleased. Under Southern Skies 10 to fair business. Creatore and is band in excellent concert 12 to light house. My Cinderella Girl 13.——INDIANA (Thomas Moss): Indiana Theatre Stock co. in A Gilded Fool 4-10. The Lady of Lyons 11-17; business fair; good co.

EVANSVILLE.—ITEMS: The opening date of the Wells Bijou has been postponed.—The Majestic has been bought by the Shuberts or interests friendly to them, it is announced.—The attendance at the New Grand, playing the Orpheum vaudeville circuit, has been good. Daniel Russa played his latest composition, "The New Grand March," to appreciative audiences all week.

TERRE HAUTE.—OPERA HOUSE (T. W. Barhydt): Billie 8; packed business. Girl of U. S. A. 9, 10; business fair. Black Patti 14; S. R. O.; fair attraction. The Kentuckian 15-17. Grace Cameron 18. Fortune Hunter 19-21.——ITEMS: Rose Fahrenbach, a Terre Haute girl, made a hit last week at the Varieties.—Sam Young is still running the Airdome.

SHELBYVILLE.—CITY OPERA HOUSE (Colonel Henry Friday): Jane and Eli Aug. 22; good, to good house. Daniel Boone on the Trail 23; good, to medium house. Cow Puncher 27; poor. Fighting Parson 1 pleased a good audience. The Manhattan Stock co. 5-12 pleased capacity houses each night. Passion Show 21. Shadowed by Three 23. Seven Days 26.

ANGOLA.—CROXTON OPERA HOUSE (Charles Elya): Sherman Stock co. 5-10 (Fair week); good co., to large business. Plays: Blue and Grey, Village Vagabond, Woman of Mysteries, Fighting for a Fortune, and The Prince of Honor. Dare Devil Dan 15. Buster Brown 30. Rosalind at Redgate Oct. 10.

CRAWFORDSVILLE.—MUSIC HALL (G. R. White): The Carl Cook Stock co. 5-12; good business. Girl from U. S. A. 17. Grace Cameron in Nancy 19.——ITEM: Mace Townsley, for 24 years the manager of this house, has retired and will take a long and well deserved vacation.

LOGANSPORT.—THEATRE NELSON (Mrs. Cox): Season opens 11-15 with My Cinderella Girl and a good advance sale is reported. Mrs. Cox, the new manager, stated that the house will be operated independently this year, and the best attractions on the road will be presented. The Girl from the U. S. A. 16.

HUNTINGTON.—THEATRE (H. E. Rosebrough): The Edward Doyle Stock co. 12-17 in following repertoire: Midnight Ride of Paul Revere, Stranger in a Strange Land, The Game, White Squadron, and The Candidate; they are playing to capacity and giving good satisfaction. The Norwoods 19-24. Grace Cameron 28.

KENDALLVILLE.—BOYER OPERA HOUSE (A. M. Boyer): Season opened with Girl from the U. S. A. 12; good house. Powell and Cohan Musical Comedy co. (Fair week), beginning 26. Eugene Moore, impersonator, Oct. 6. Lyman Howe 15.

PRINCETON.—KID (Willis and Wilkeson): House opened 5-10 with Lewis' Musical Comedy; fair; fair houses. The Love Pirate 13; good; fair house. Maxwell and Hall Stock 17.——ITEM: Ernest Harrington's Uncle Tom, under canvas, has closed for the season.

GOSHEN.—JEFFERSON (Harry G. Sommers): U. T. C., matinee and night 9; mediocre performances; light business. Powell and Cohan Musical Comedy co. opened week's engagement 12 in The Yankee Doodle Boy; pleasing large audience. A Foxy Tramp 24.

LAPORTE.—HALL'S (Wilbur J. Hall): Dolly Dimple Burlesquers 5; fair co. and house. Under Southern Skies 9 pleased a light house. U. T. C. 10; good house. Creatore's Band 12; attendance small. Gay Morning Glories 14; Beverly 29.

MICHIGAN CITY.—OPERA HOUSE (Otto Dunker): Under Southern Skies 8 pleased large audience. Sam T. Jack's Burlesque co. 10 played to good business. My Cinderella Girl 12 to fair house. The Candy Girl 24.

UNION CITY.—UNION GRAND (S. J. Fisher): The Fighting Parson 7 gave satisfaction to good business. My Wife's Family 12 pleased good house. The World and a Woman 15. Grace Cameron in Nancy 21.

RICHMOND.—GENNETT (H. G. Sommers): The Fighting Parson 5; fair co. and business.

IOWA.

DES MOINES.

A College Student Manages a Theatre—Billie Burke—Princess Stock—Other Attractions.

Billie Burke in Mrs. Dot Thursday at Foster's was the feature of the theatrical week 11-18. The advance sale was the heaviest of the season, and the house was packed.

At the Grand Opera House The Cowboy and the Thief played 11-14, inclusive.

The Princess Stock co. chose My Friend from India for the week's production. Large audiences are still the rule.

Lottie Williams in a sketch, On Stony Ground, was the headliner at the Orpheum 11-18.

At the Majestic Captain Pickard's performing seals headed the bill.

Theatregoers were disappointed by the Shuberts' cancellation of The Fourth Estate, booked for 21. The theatre was rented to the Carpenters' National Convention to be held on that date. The Moulin Rouge Burlesquers were offered 11-14.

Probably the first instance in this State of a student in college being the manager of an opera house occurred this year, when J. Leo Oakes, a resident of Clinton, Ia., but a law student in the University of Iowa, was given the management of the Coldren Opera House in Iowa City, a college town of 10,000 inhabitants.

Chief of Police George Yeager fired the first gun in his crusade when he caused the arrest of Frank Dobson and Mlle. Violette Dusette, principals in the sensational Apache dance put on the Auditorium stage 11-14 by the Moulin Rouge Burlesquers. The dancers were taken into custody following the exhibition in Wednesday night's performance, the last scheduled for the engagement. Chief Yeager has declared that his officers would raid any theatre housing a show or play which is reported as immoral. He was advised that the burlesque at the Auditorium was the most risque ever staged in this city. Manager Helwick has announced that no more burlesque troupes will appear in the Shubert Theatre and that a system of girl ushers will be inaugurated.

H. M. HARWOOD.

IOWA FALLS.—METROPOLITAN OPERA HOUSE (E. O. Ellsworth): The House of a Thousand Candles 19. Frank E. Long co. canceled.——ITEMS: The Iowa Falls Military Band, which has been filling a Summer engagement at the Whitacker Pavilion at Clear Lake, has returned and will play a number of Fair dates before the open-air season closes.—Raymond L. Bond, formerly of this city and last season with Belasco's Girl of the Golden West, is in the support of Maclyn Arbuckle in Welcome to Our City.—Elbert and Gethcell, who have turned the Empire, the old burlesque house at Des Moines, into a vaudeville theatre, are reported to have made a big hit with the Sullivan and Considine attractions.—The contract for a new opera house at Brooklyn, Ia., has been let and is to be completed by the first of the year.—Frances McHenry, leading woman of the Princess Stock co. at Des Moines this season, formerly won recognition in Under Southern Skies and later was in support of Marguerite Clark in The Wishing Ring.

FRANK E. FOSTER.

WATERLOO.—SYNDICATE (A. J. Busby): Lyman Brothers Twins in The Prize Winners pleased fair business 12. Time, Place and the Girl 15. Chauncey Olcott 17. The Flirting Princess 21. The Isle of Spice 22.——WATERLOO (A. J. Busby): Cast Aside 7; good business and attraction. The Cat and the Fiddle 10 pleased two good houses. Morgan Stock 12-17 opened to good business.——NEW CRYSTAL (McClinton and Payne): Opened with vaudeville 12 to capacity.

FORT DODGE.—ARMORY THEATRE (William P. Dermer): The Cast Aside co. 10, matinee and night, to small houses; good co.; splendid satisfaction. Martin and Emery's co. in The Red Mill 14. Lyman Twins, with Patti Rosa and Minnie Jarbeau, in The Prize Winners 15.——EMPIRE (Leo Burnstein): Is undergoing extensive repairs. The stage is to be enlarged and new scenery added, also redecorated, and will be ready to open about Oct. 1.

MASON CITY.—WILSON (Arthur and Heffner): The Cat and the Fiddle 8 to full house. House of a Thousand Candles 12 pleased good sized audience. Lyman Twins in The Prize Winners 14. The Wizard of Wiseland 15. Frank E. Long Comedy co. 19-24.——ITEM: Business conditions excellent. New institutions and factories every month, and it should be the best theatrical year in the history of the city.

CLINTON.—THEATRE (C. E. Dixon): The Climax 4, with a very competent cast, pleased good business. The Girl, the Man and the Game 8 drew topheavy business, which enjoyed Billy Clifford very much. The Pinkerton Girl 11; two performances; small houses. Rose Hill's Folly co.; good business. The Isle of Spice 16. St. Elmo 17. The Wolf 18. The Flirting Princess 20. The Port of Missing Men 24.

DUBUQUE.—GRAND (W. L. Bradley): The Wizard of Wiseland 11; two performances to good houses. Chauncey Olcott 13 delighted capacity. The Three Twins 19 canceled. Billie Burke 27. Under Southern Skies Oct. 1. A Broken Idol 5. The Spendthrift 7. The Girl and the Taxi 12. A Traveling Salesman 15. Connolly's Stock co. all open dates after 17.

BURLINGTON.—OPERA HOUSE (Chamberlin-Harrington Co.): House has canceled all attractions up to Oct. 1. Repairs are under way. The explosion of Sept. 2 remains a mystery. The theatre co. has offered $500 reward for the arrest and conviction of the perpetrator. Manager Root, of the Garrick opened his season 2 to nice business and it is keeping up.

ELDORA.—WISNER OPERA HOUSE (Dr. H. W. Emery): Morgan Stock co. in A Southern Rose 5, Ross S Ranch 6, The Cry Baby 7, Soldier's Sweetheart 8, The Girl He Loved 9, Midnight in Chinatown 10; excellent co. and business. The House of a Thousand Candles 20. Wizard of Wiseland 26.

CEDAR RAPIDS.—GREEN'S OPERA HOUSE (Will S. Collier): The Lyman Twins 11, matinee and night, pleased capacity both times. The Time, the Place and the Girl 14. The Yankee Doodle Boy, matinee and night, 18. The Fourth Estate 30.

PERRY.—GRAND OPERA HOUSE (A. W. Walton): The Queen of Beauty 8; fair business and co. The Lyman Twins 16. The Pinkerton Girl 20. Cast Aside 24.

DECORAH.—OPERA HOUSE (Weiser and Bear): The Cat and the Fiddle opened 6; full house; excellent satisfaction. Angie's Comedians 12-17.

COUNCIL BLUFFS.—DOHANY (B. C. Mooney): The Red Mill 18 gave pleasing production to large audience. The Man on the Box 18.

ANAMOSA.—GRAND (H. W. Johnson): Cast Aside 6 pleased good house. Wolf 20. Daniel Boone 30.

KANSAS.

ATCHISON.—THEATRE (Carl Dee): Miss Nobody from Starland 18. The Squaw Man 22. Cast Aside 25.

COLUMBUS.—McGHIE'S THEATRE (W. E. McGhie): Opens with The House of a Thousand Candles 16.

KENTUCKY.

FRANKFORT.—CAPITAL (Edward Ramsey): Coburn's Minstrels 8 pleased fair house. A Trip to Africa 9; good business and attraction.

LOUISIANA.

NEW ORLEANS.

Tim Murphy and Excellent Company—Charles Bartling and Chrystal Benson Pleased.

At the Dauphine, Tim Murphy appeared in Mr. Opp 11-17. An excellent co. is back of Mr. Murphy, the principals of which are James C. Mack, Harry Cowley, Herbert Heyward, Frank Ware, E. V. Sterling, Millie Stevens, and Vernie E. Sheridan. Queen of the Moulin Rouge, 18-24.

Paul Cazeneuve opened his second week at the Tulane 11, presenting The Three Musketeers. Mr. Cazeneuve has much to recommend him both as to personality and dramatic ability and is entitled to better support than his present co. affords. A Rogue's Honor 18-24.

Graustark, at popular prices was the attraction at the Crescent 4-10. Charles Bartling played the lead intelligently assisted by Chrystal Benson. Alleen Durain is also in the co. and acquits herself with distinction. Wildfire 18-24.

The St. Charles Orpheum opened its season 11, to a crowded house and under the local management of Jules Bistes. The headliner was Augustus Glose, whose musical monologue was clever. James Callahan and Jennie St. George, in an Irish character sketch, entitled The Old Neighbor, proved entertaining. The four Bards made good in a farce and Mr. and Mrs. Frederick Allen and Victor Mason presented the little drama His Phantom Sweetheart. May Montgomery and the Healy Sisters are good singers and dancers and have a good juggler. The kinodrome pictures will continue a feature and Prof. E. E. Tosso remains director of the orchestra.

This community seems to have gone motion picture mad and the numerous ventures in this line are all doing a thriving business, and the impression prevails that the legitimate theatrical business may suffer in consequence.

Mabel Barrison is billed to appear at the Dauphine Theatre 25, in Lulu's Husband.

George E. Pollack, press agent of the French Opera troupe, is in the city preparatory to the opening of the season at the French Opera House. He is enthusiastic over the approaching season and predicts that it will surpass its predecessors in artistic merit.

J. M. QUINTERS.

LAKE CHARLES.—AUDITORIUM OPERA HOUSE (J. L. White): McFadden's Flats opened season 11; co. very good, to capacity. Tim Murphy 20.——ITEM: Work on the new $40,000 Arcade Theatre is being pushed for the opening 26, with Sidney Drew playing Billy. When finished this will be one of the most complete playhouses in the South.

MAINE.

AUGUSTA.—OPERA HOUSE (Thomas H. Cuddy): Week of 12: Helen Grayce and co. presenting House of a Thousand Candles, When Knighthood Was in Flower, Cowboy and the Lady, Man of the Hour, Romance of an Actress, The Clansman, Little Brother of the Rich, St. Elmo, The Squaw Man, Three Weeks, pleasing large audiences. The Blue Mouse 19. Frank Daniels 22.

LEWISTON.—EMPIRE (J. A. O'Brien): The Grayce Stock co. 5-10 proved a drawing card for State Fair week; good co., to big houses. John Meehan in The Man on the Box 14; fair house. Wright Lorimer in The Shepherd King 15-17. Frank Daniels 19. The Midnight Sons 21, 22. The Blue Mouse 23. The Merry Widow 28. The City 30-Oct. 1.

BANGOR.—OPERA HOUSE (F. A. Owen): The County Sheriff 7, presented by a good co., pleased two large audiences. The Man on the Box 10 had two fair audiences; co. capable. Paul Gilmore in The Shepherd King opened 13 for three nights to good house. The Midnight Sons 19, 20. Frank Daniels in The Belle of Brittany 23, 24. Helen Grayce 26-Oct. 1.

BRUNSWICK.—TOWN HALL (H. J. Given, agent): Young-Adams Stock co. 15-17.

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MARYLAND.

HAGERSTOWN.—ACADEMY (Charles W. Boyer): Vaudeville and pictures 12-16; very good, to large appreciative houses. Hearts Adrift 17, matinee and night. Missouri Girl 20. Vaudeville and pictures 19-24, except 20.

ANNAPOLIS.—COLONIAL (Fred W. Falkner): Beulah 8; good performances to poor business. Gentleman from Mississippi 10; good performance and business. Mildred and Roulere 17. The Missouri Girl 19. Soul Kiss 24.

CUMBERLAND.—MARYLAND (W. L. McCray, res. mgr.): Vaudeville and pictures 12-17 to good business. Al. H. Wilson 20.

MASSACHUSETTS.

SPRINGFIELD.

Get Rich Quick Wallingford Meets Approval—The Poli Stock Company Continues to Please.

Cohan's new comedy, Get Rich Quick Wallingford, made a big hit at the Court Square 5-10. Cast included Hall Hamilton, Edward Ellis, and Francis Ring, all of whom pleased and received many curtain calls. The White Squaw 12, 13. The Firing Line 14, 15. Helen Ware in The Deserters 16, 17. The Girl in the Taxi 19, 20. Robert Edeson in The Great Divide 21, 22.

The Poli Stock co. presented The Battle 5-10 for the first time in this city. Cast included Rogers Barker, Hugh Gibson, William Stuart, William Webb, a new member; Gertrude Dion Magill, and Warda Howard, who met all requirements. The Commanding Officer to follow.

The first week of the Gilmore's new policy was given over to The Lion and the Mouse, which proved very successful, with John E. Gilbert and Rose Tapley in the leads. Checkers 12-17.

EDWIN DWIGHT.

FALL RIVER.—ACADEMY (George E. Wiley): The City 12, 13, with Sam C. Hardy as George Rand, Jr., in which character he was excellent. To Edwin Caldwell as Hannock fell the honors, his performance being one of the strongest seen here in several seasons. Matt B. Snyder was very good as Mr. Rand. Rose Snyder as Mrs. Rand was very good, while Elsie Scott as Teresa Rand and Jane Gail as Cicely Rand were excellent. Edgar Lewis was a typical politician and carried off the part of Herbert Vborhees to perfection. Wallace Widdecombe as Gordon Van Vranken had a difficult part, but he played it well. Well balanced and capable co. and one of the best productions seen here this season. Attendance fair; deserved better. Girls 14, matinee and night. Mabel Mortimer as Pamelo Gordon, Loraine Marshall, Alice Penoyer, Kate Guyon, Ralph J. Herbert, and Frank Raymond were excellent in well played parts. Attractive stage settings; good performance; pleased good attendance. The Wolf 24. The Shepherd King Oct. 3-5. Frank Daniels in The Belle of Brittany 7. Coming: The Blue Mouse and The Man from Home.—ITEMS: Manager W. F. Mason has resigned his position with the Orpheum Theatre Co., Boston, Mass.—H. F. Quinn has gone to New Orleans as advance agent of the Tulane and Crescent theatres.—The Savoy Theatre will open 26.—All the parks have closed their season, which has been one of the very best in a good many years.—Sheedy's Theatre, Newport, R. I., closed 10. The season was very successful, large attendance being the rule at every performance.—Will Manning, treasurer of the Savoy, has gone to New York on his vacation.—George Ney has been appointed assistant treasurer of the Academy of Music.—The Nickelodeon will open 19.—Carolyn Lash, formerly of the Lincoln Park Opera co., has joined the Ben-Hur co.—Mabel Mortimer, of Girls co., has a host of friends in this city who are much pleased with her success with that co.

W. F. GEE.

WORCESTER.—POLI'S (J. C. Criddle, res. mgr.): Under the direction of Rollo Lloyd the Poli Stock co. gave an admirable production of The Mummy and the Humming Bird; well staged and well played. Allan Dinehart as the Mummy made the most of the part. Lew Cody, a newcomer, was the Humming Bird and he did a good piece of work. Rollo Lloyd deserves much credit for the way in which he played the part of Guiseppe, an organ grinder. Elfreda Laecha as Lady Lumley was strong, and others who did well as Arthur Goodsall as Com. Lord Ronalds, Marguerite Farrard as Mrs. Thornton, and Ralph Marthy, Fred Roslyn, and Helen Robinson. For the week of 19 A Royal Family.—FRANKLIN (J. R. Sheehan, res. mgr.): The Lion and the Mouse 12-17; good co. and business. John E. Gilbert played the difficult role of John Burkett Ryder and Rose Tayley had the part of Shirley Rossmore, supported by a good co. Paid in Full 19-24.—WORCESTER (J. F. Burke, res. mgr.): The Firing Line 16, 17. Robert Edeson in Where the Trail Divides 19, 20. The Girl in the Taxi 21, 22. Raymond Hitchcock in The Man Who Owns Broadway 23, 24.

LAWRENCE.—OPERA HOUSE (George W. Gallagher, res. mgr.): Girls 10 pleased fair house. The Blue Mouse 13; small house. The Wolf drew fairly 14. Colonial Stock co. in The Belle of Antioch, St. Elmo, and Dr. Jekyll and Mr. Hyde 15-17. William Hodge in The Man from Home 19-21. The Midnight Sons 23, 24. The City 28, 29.—COLONIAL (John F. Adams): The Rolfonians headed a fine bill 12-17 to large houses. Others were Emilie Lea and the Lucifers, Zena Keife, Chassino (shadow artist), Cunningham and Marion, Anderson and Goines, and Erna and Jennie Gasch.—ITEMS: D. F. Conlon's new Victoria Theatre opened 12 under the management of Edward C. Earle, of Philadelphia. The bill is made up of five acts of vaudeville and two reels of pictures; the opening was very successful.—H. W. Foster, doorkeeper at the Opera House, has retired after a service of twenty-nine years. Benjamin B. Brown, who succeeds him, has been connected with the house for eighteen years.—The Jeffries-Johnson pictures will be shown at the City Hall 22-24.

PLYMOUTH.—THEATRE (Primo Magoni): Fred A. Smith's Peck's Bad Boy 5; good co. and crowded house. The Wolf 10; managed by L. C. Yeomans; excellent co., and good house. Girls 13; Robert Fellows as Jules Beaublen in The Wolf, made a decided hit here, and was applauded as an actor seldom is.—PASTIME (Herbert S. Clark): Eugene West and Catherine Henry in Miss Henry's novel sketch, Live and Let Live, 8-10; excellent production; crowded house each night. Lorraine and Dudley in The Finish 12-14. Herald Square Quartette in The Troubles of a Vaudeville Agent 15-17.—ITEM: Miss Lorraine is the daughter of the Swedish Countess, Injrie Piassaubechen, and has played leading roles in musical comedy successes with her partner, Edgar Dudley, and her coming is awaited with much interest.

HAVERHILL.—ACADEMY (James A. Sayer): Girls 9 pleased small house; the cast and scenic equipment was excellent throughout; Mabel Mortimer as Pamela Gordon and Alice Pennoyer as Lucille Purcelle excelling. Dan Ryan and a co. of four played The Black Fox 12, 13 to poor business. The Blue Mouse 14 by a capable co. kept two good houses laughing at the complications; Wanda Ludlow as the Blue Mouse was very pleasing; James McCabe as Llewellyn ran a close second, with John Dunton close behind him in popularity; the remainder of the cast were capable and pleasing. Colonial Stock co. 19-21. Merry Widow 22. The City 23, 24. Midnight Sons 26. Frank Daniels 30.

PITTSFIELD.—COLONIAL (James P. Sullivan): The Widow Winnie Wynne 8-10 pleased good business. The Firing Line 24. Manager Tebbetts is hanging out the S. R. O. sign every night this week at the Empire.—ITEM: Sullivan Brothers announced to-day that they have decided to name the new Sullivan theatre now in course of construction the Majestic. They received over two hundred letters suggesting names. Bookings will be made from the William Morris circuit. Work on the theatre is progressing very fast these fine days and a description will appear in THE MIRROR in a couple of weeks.

LOWELL.—OPERA HOUSE (Ralph A. Ward): The Midnight Sons 9, 10; large houses. Colonial Stock co. 12-14 in The Belle of Antioch, St. Elmo, Dr. Jekyll and Mr. Hyde; good houses. The Wolf 15. The City 16, 17.—HATHAWAY (John J. Shannon): Week 12-17 Edgar Berger, Duff and Walsh, Haswell, Leigh and Griffith, Wilcox and Doyle, Gus Edwards' Country Kids, Edna Luby, Kenna Family, pictures; capacity business.—ITEM: The excavation for the new Keith's Theatre is well under way.

BROCKTON.—CITY (W. B. Cross): The Midnight Sons 8; opened the season and had a good house; the co. competent; stage settings and costuming all that could be desired; Alma Youlin, Mlle. La Valera, Mona Desmond, and Kitty Francis deserve mention for good work. Girls 12 pleased fair house; Mabel Mortimer, Loraine Marshall, and Ralph J. Herbert made hits and deserve mention, and the co. rendered good support. The Wolf 22. The Blue Mouse 27.

GLOUCESTER.—UNION HILL (Lothrop and Tolman): Girls 8; excellent co., to a well pleased house. The Wolf 17.

ROCKLAND.—OPERA HOUSE (John J. Bowler): Opening of season with Peck's Bad Boy 9 to capacity; good specialties.

MICHIGAN.

DETROIT.

Manager Moore Offers an Aeroplane Prize—Attractions at the Theatres.

George Evans' Honey Boy Minstrels played to good business at the Detroit Opera House 12-17. Next week, Montgomery and Stone in The Old Town.

At the Garrick Theatre 12-17 George Fawcett offered The Great John Ganton the first half of the week and The Fighter the last half. Mr. Fawcett's co. includes Anna Cleveland, Thomas V. Emery, Carl Anthony, Louis Bresen, Louise Marshall, Frank Wilcox, Royal Byron, Charles Gay, Ivia Bensten, Samuel Godfrey, and Florence Genn.

Frank Fogarty, hailed as the legitimate successor to J. W. Kelly, was the headliner at the Temple Theatre 12-18, and Julius McVicker put in a counter claim for stellar honors, offering a sparkling little playlet by Robert Drouet, entitled A Couple of Cocktails. On the same bill Beatrice Ingram presented a new sketch by Porter Emerson Browne, The Duchess; Fay, Caley and Fay; Dagwell Sisters, the Bob and Tip co., Zeno, Jordan and Zeno, and Karl, wizard of the one-string instrument, completed the programme.

The Queen of Bohemia, featuring Jean Salisbury and Charles A. Mason crowded the Gayety Theatre 11-17.

George ("Busy Izzy") Sidney in The Joy Rider appeared at the Lyceum Theatre 11-17.

James H. Curtain's Broadway Gayety Girls at the Avenue Theatre 11-17 included Tim Healy, May Strehl, Mildred Gilmore, and Marie Fisher.

The James Boys in Missouri furnished the week's melodrama at the Lafayette Theatre 11-17.

Hardeen, the Handcuff King, headed the bill at Miles' Theatre 11-17.

There was some stir in aero circles this week over J. H. Moore's offer of $10,000 for the first successful aeroplane flight from Rochester to Detroit. Mr. Moore is manager of the Temple theatres of the two cities.

ELYP A. MARGNI.

GRAND RAPIDS.—POWERS' (Mrs. Billman): Mrs. Flake 5 delighted good business matinee and evening in Pillars of Society and Becky Sharp. The Sheehan English Grand Opera co. rendered Carmen 6. The Bohemian Girl and Martha 7, pleasing to fair business. The Girl in the Taxi 11-17. Climax 22.—MAJESTIC (Orin Stair): The Port of Missing Men 4-7 pleased good business. Rosalind at Redgate 8-10. As the Sun Went Down 11-14. The Little Girl That He Forgot 14-17.—THE TEMPLE (L. E. Churchill): Vaudeville to good business 4-17.—RAMONA (L. J. Delamarter): A Night in a Monkey Music Hall 4-10. State Fair week 11-17.—GARRICK: Cook Stock co. in Why Women Sin 4-10. Meadow Brook Farm 11-17, pleasing usual good business.

FLINT.—STONE'S (A. C. Pegg): Stone's Theatre Stock co. in The Parish Priest; excellent business and good attraction 12-18. Crestore and his band 15.—GARRICK (W. M. Harris): The People's Stock co. 12-18 in Du Barry; a very good bill and packed house every night.—BIJOU (F. Price): Opened 5 with a five-act bill, each act making a decided hit. The Bijou has been transformed into one of the best and prettiest vaudeville theatres in the State, with a stage that can accommodate the largest acts.

BENTON HARBOR.—BELL OPERA HOUSE (J. A. Simon, res. mgr.): Carmen by Joseph Sheahan Opera co. to big house and splendid attraction. My Cinderella Girl 10; good attraction to good house. Dare Devil Dan 11; good, to good business. Fashion Plates Burlesquers 13. The Pinkerton Girl 18.—ITEM: Mr. McGee, agent of The Dollar Mark co., gave the Bell a call. Manager Simon had a stag party for him and his friends.

COLDWATER.—TIBBITS OPERA HOUSE (John T. Jackson): A Royal Slave satisfied two Labor Day audiences 5, although the play has been seen here on several occasions. There will be no demand for a return date of Dare Devil Dan, here matinee and night 10. The Cow Puncher promises to draw well 18. The Fortune Hunter comes 19. Volunteer Organist 23. Rose Melville in Sis Hopkins 28.

ADRIAN.—CROSWELL OPERA HOUSE (C. D. Hardy): The Girl from the U. S. A. 10; fair co. and gave satisfaction. Rosalind at Red Gate came 14 to a good house and gave very good satisfaction. The Girl That's All the Candy 20. Rose Melville 27. Climax 28. Nancy Boyer in The Pals 29.

READING.—OPERA HOUSE (J. W. Pool): Opened with R. G. Kingston's The Girl from Home; pleased the entire house. Lena Rivers 10; sold standing room; very good co. The Cow Puncher 14 to poor business; good co. The Fighting Parson 22.

PORT HURON.—MAJESTIC (J. Brennan): Pinkey, the Pinkerton Girl, 10; fair business to two performances. George Sidney in The Joy Riders 18. Love and Lassies 24.—CITY OPERA HOUSE (Sam Hartwell): The Climax 19.

SAULT STE. MARIE.—SOO OPERA HOUSE (H. P. Jordan): A Bachelor's Honeymoon 6; good co. and business. The Vulture 14. Daddy and His Girls 24. Germain (hypnotic) 26. The Volunteer Organist 28.

KALAMAZOO.—FULLER (W. J. Donnelly): Rosalind at Red Gate 12; fair; small house. Creatore and his band 13 delighted fair sized audience. Lena Rivers 17, matinee and evening.

CADILLAC.—THE CADILLAC (C. E. Buswell): Along the Kennebec 9 to fair business. Ideal Stock co. 12-17. The Volunteer Organist 26. The Fighting Parson Oct. 12.

CHARLOTTE.—THOMAS OPERA HOUSE (Donovan and Lane): Rosalind at Red Gate 10 pleased a good house. Joshua Simpkins 16.

OWAGIAC.—BECKWITH MEMORIAL (W. N. Sawyer): Creatore and his band afternoon 13 to good house.

MINNESOTA.

MINNEAPOLIS.

Hedwig Reicher and Margaret Anglin Divided Week at the Met.—Other Bills.

The Metropolitan had the honor of dividing the week 11-17 between Hedwig Reicher and Margaret Anglin. The former star made a fine impression in On the Eve. Miss Reicher was given great praise, and was supported by a capable co., including Menifee Johnston, E. W. Morrison, Robert Conness, Burke Clarke, Joseph Adelmann, Beatrice Pentlree, Mary Hampton, and Minna Adelmann. Margaret Anglin in The Awakening of Helena Ritchie drew crowded houses, and duplicated her former success here. She was supported by an excellent co., which included Eugene Shakespeare, a former favorite here in stock. The Girl from Rector's and Billie Burke in Mrs. Dot follow.

At the Shubert a medium co., in which Joseph Yanner carried off practically all the honors in The Lottery Man. Carolyn Lee scored as Lizzie Roberts, and the offering was well liked. The Blue Mouse, with Grace Merritt filled out the last half of the week. Next, Harry Conor and Mabel Barrison in Lulu's Husbands and The City.

The first week of Lee Baker's regime at the Lyric opened auspiciously with Charley's Aunt. A good performance of the famous comedy was given with Lee Baker, Edith Evelyn, William Bernard, W. H. Tooker, Jane Meredith, George Wellington, Louise Farnum, Coral Tooker, and Bert Walter in the leading roles, the latter scoring heavily as the pseudo-aunt. Next week, The Second in Command.

At the Bijou Louis Kelso galloped away with most of the praise in The Honeymoon Trail, which is being given an excellent revival. Kelso is an unusually clever comedian, and the supporting co. capable. Next week, Eugenie Blair in The Light Eternal.

At the Orpheum The Six Old Fiddlers held the place of honor. Other numbers being the Morati Opera co., Thurber and Madison, O'Brien-Havel and co., Gon Phillips, the Spissell Brothers, and Harry La Belle. Lined, the female impersonator, headed the bill at the Unique, and Bigelow's Youngsters performed a like service at the Miles.

William Bernard, the well-known stage director, has joined the Lyric co., George Wellington is the new juvenile man, and Sidney Mather has been engaged for heavies.

CARLTON W. MILES.

ST. PAUL.

Chauncey Olcott's New Songs Pleased—Good Bills at the Shubert—Mr. Klaw's Visit.

Chauncey Olcott in Barry of Ballymore enjoyed excellent business at the Metropolitan 4-10. Of his new songs, "I Love the Name of Mary" and "Mother Machree" seem to be the most popular. Margaret Anglin in The Awakening of Helena Richie 12-14 to large audiences. Little Raymond Hackett as David won the hearts of all. Hedwig Reicher 15-17. Billie Burke 19-21.

The Shubert offered Viola Allen in The White Sister 5-10 to very good business. Among the excellent support were James O'Neill, Harry Stanford, and Milnea Gale. The Blue Mouse opened to filled houses 11-14, with Grace Merritt in the title-role. The Lottery Man 15-17. The City 18-21.

The audiences at the Grand found much to admire in Honeymoon Trail 4-10. Seldom is so good a co. and production seen at a popular priced theatre as that of The Light Eternal 11-17. Eugenie Blair, George Lessey, and John Milton were the recipients of frequent applause. The Red Mill 18-24.

Marc Klaw was the guest of L. N. Scott 12. Mr. Klaw is on his way to the Pacific Coast. He stated he had leases on theatres in Portland and Vancouver and was to build a theatre in Seattle.

AUSTIN.—GEM (W. J. Mahnke): The Blue Mouse 8 to poor business; excellent co. An Arizona Earl 11 to fair house. The Climax 13 to fair business; pleased. Cast Aside 14. Morgan Stock co. 18-24. Daniel Boone on the Trail 30.

ALBERT LEA.—BROADWAY (F. H. Mallery): Trousdale Brothers in The Man on the Box 6; good co.; poor house. The Blue Mouse 9; fine co., to good business. The Red Mill 16.

WINONA.—OPERA HOUSE (O. F. Burlingame): Daniel Boone on the Trail 11 to a top-heavy house. The Girl from Rector's 16. The Red Mill 17.

FARIBAULT.—OPERA HOUSE (Kaiser and Dibble): Motion pictures continued to be the attraction 5-12; licensed films; fairly well patronized.

BRAINERD.—PARK OPERA HOUSE (F. G. Hall, res. mgr.): The Cow and the Moon 12 pleased good business. The City 20. The Blue Mouse 21. Daniel Boone 26.

MISSOURI.

KANSAS CITY.

Billie Burke Scores an Emphatic Hit at the Willis Wood—The Week's Record.

Billie Burke in Mrs. Dot drew capacity audiences to the Willis Wood 12-14, and scored the most emphatic success of her several appearances here. Co. of exceptional merit. Miss Burke was on the stage much of the time to the great satisfaction of her audience, and won great favor here as elsewhere. Julian L'Estrange was splendid as Gerald Halstine, and was well received. Lawrence D'Orsay scored emphatically in one of his typical English parts and shared honors with the star. Basil Hallam, Ann Meridith, and Annie Esmond also deserve praise for well played parts, while lesser roles were well cared for likewise. The play was prettily staged. The Third Degree 15-17. My Cinderella Girl 18-24.

Lew Fields' colossal production, The Midnight Sons, opened a two weeks' engagement at the Shubert 12 to an audience that filled every available space in the theatre. The opening was scheduled for the night before, but it was found impossible to get the stage in time, so after keeping the audience waiting for more than an hour money was refunded. George W. Monroe and Harry Fisher were the stellar comedy lights, and their fun was continuous. Maude Lambert and Stella Tracy vied with one another for the feminine honors, with little choice between them, both scoring heavily. Alan Brooks, Mazie King, Gladys Moore, Nan Brennan, and Rose Ragland were among others who more than pleased. The musical numbers all won enthusiastic applause.

The Prince of Pilsen renewed old acquaintances at the Grand 11-17, and played to big business as usual. Jess Dandy is still the amusing Cincinnati Brewer, winning many laughs and enthusiastic applause. Of the supporting co., Frances Cameron, Vera Blair Stanley, Iver Anderson, Edith Merrill, Edward Mora, Walter Catlett, and Olive North deserve special mention. The Thief 18-24.

Cast Aside, a drama of the problem variety, opened to two large audiences at the Gillies 11 to continue for the week. A small but capable co. were well received. Gretchen Sherman played the lead in a thoroughly satisfactory manner, and was splendidly supported by Frederick Eckhart in the heavy role. Others in the co. included Arthur Howard, Grace Barrow, and Fred Siegel, all of whom pleased. The play was appropriately staged. At the Old Cross Roads 18-24.

The Orpheum began their second week 11 to capacity crowds. George Beban and co. heading a most entertaining bill that included Smith and Campbell, Diero, La Toy Brothers, Lillian Ashley, Braham's Phantographs, and the Balzars, all of whom won applause.

Edmond Hayes, the original Wise Guy, was the Century offering 11-17, playing to a week of big business. In Society and McGuire from Slatington were the titles of the two burlesques used to exploit the star and his co., both pleasing immensely. Hayes scored the usual hit, while Marie Jansen and Bobby Archer shared honors with him. The Moulin Rouge Burlesquers 18-24.

The Bowery Burlesquers held the boards at the Gayety 11-17, and found ready favor with good-sized audiences nightly. Ben Jansen and Lizzie Freligh headed a co. of average merit and were well received. Vanity Fair 18-24.

At the Empress 11-17 Joe Willard and Harry Bond in their Battle of Bunco Hill were the headliners of a bill of general merit. Business good.

The Columbia Theatre, Kansas City, Kan., opened their season 11 to a capacity crowd. An entertaining vaudeville bill headed by Sirronjo, the woman handcuff artist, pleased immensely.

Wallace Beery, a Kansas City boy, is a member of the Prince of Pilsen co., playing here at the Grand this week.

D. KEEDY CAMPBELL.

ST. JOSEPH.—TOOTLE (C. U. Philley): The Red Mill 4 pleased good business. Lulu's Husbands 11, 12. Lyman Howe's pictures 16, 17.—LYCEUM (C. U. Philley): The Cowboy and the Thief 4-7; by a good co. and well presented; pleased good business. Edmond Hayes in In Society 8-10; made a great personal hit; supporting co. good; business excellent. Beverly 11-14. Moulin Rouge Extravaganza 15-17.

POPLAR BLUFF.—FRATERNAL OPERA HOUSE (Jesse Reynolds): Frank Dudley Stock co. 5-10; excellent co.; fair business. Plays: For the Love of Woman, New Dominion, Polly Primrose, Hello, Bill; Dr. Jekyll and Mr. Hyde. On the Frontier. $50,000 Beauty 24. Campbell Carnival co. 5-10 to good business.

HANNIBAL.—PARK (J. B. Price): The Fighting Parson 5 pleased two good houses. The Girl from U. S. A. 10; good co. and business. The Flints 12-16. Eli and Jane 17. My Cinderella Girl 23. The Traveling Salesman 29.

DE SOTO.—JEFFERSON (Leon Herrick): Season opened with The Village Postmaster 7; good co. and business. The $50,000 Beauty 12; fair co. and business. Panama 24.

COLUMBIA.—THEATRE (R. H. Hall): Grace Cameron in Nancy Aug. 31; fair, to light house. Richard J. Jose in Silver Threads 9.

JEFFERSON CITY.—JEFFERSON (Joe Goldman): Richard J. Jose in Silver Threads 8; very capable co. and fair business.

MONTANA.

BUTTE.—BROADWAY (James K. Haslet): Failure of the Great Northern Railway to get co. to Butte on time kept a large audience waiting until 9.45 to see A Stubborn Cinderella 6; they gave an excellent performance, finishing at midnight. The Witching Hour 13. Arizona 16, 17. Viola Allen 20. The Cow and the Moon 20.—FAMILY (Dick P. Sutton): Harry Cornell Stock co. in The Gates of Justice 11-16. Girl from Alaska 17-23.

NEBRASKA.

OMAHA.

Henry Miller Opened Season at the Brandeis—Billy Clifford Proved a Winner.

The regular season at the Brandeis was opened by Henry Miller and co. 12-15 in Her Husband's Wife. This is a bright little play and the co. works harmoniously, being particularly strong in the female parts. The regular

performance is preceded by a one-act playlet, Frederic Le Maitre, by Clyde Fitch. Mr. Miller has an excellent opportunity to show his emotional powers and the result was a furore of applause. Billie Burke 16, 17. The Third Degree 18-21. Henrietta Crosman 22-24. My Cinderella Girl week of 25.

Beverly was the offering at the Krug 8-10, opening to a good house and pleasing all. Billy Clifford 11-14 proved a winner. He is a host in himself and the chorus was tuneful and attractive. The boys are whistling the catchy airs on the street. The Wolgast-Nelson fight films 15-17. The Lyman Twins 18-21. The Honeymoon Trail 22-24.

The Bon-Tons are holding the stage at the Gayety week of 11 and are giving an unusually good performance. On the opening night they turned away hundreds. The Bowery Burlesquers week of 18.

At the Auditorium the Lombardo Symphony Band and Opera co., of Chicago, gave three delightful concerts 9, 10.

At the Orpheum the usual strong bill is meeting with much favor from crowded houses twice daily.

At the American Music Hall business is also excellent. Bill changes at this theatre on Monday of each week.

At the Boyd, Caught in the Rain is the offering for week of 11, with The Lion and the Mouse underlined for week of 18.

The performance of Blind Boone Concert co. 12 at the Lyric was much enjoyed, the house being comfortably filled. J. RINGWALT.

LINCOLN.—OLIVER (F. C. Zehrung): The Flirting Princess 5-7 was excellent, to good houses. The Red Mill 8-10; good, to good houses. Howe's pictures 12. Lulu's Husbands 13, 14. Billy Clifford 15. Cast Aside 16, 17.—LYRIC (L. M. Gorman): A Bachelor's Honeymoon 5-10; very good, to crowded houses. Glittering Gloria 12-17. Classmates 19-24.—ORPHEUM: Good bill 5-10, to good houses.
FORREST W. TEBBETTS.

NEW HAMPSHIRE.

DOVER.—CITY OPERA HOUSE (Corson and King): King's motion pictures 5 and 10 drew good business; pleased. The Blue Mouse 15. King's motion pictures 17. The Wolf 19.—LYRIC (Dolan and Paul): Fannie Hatfield co. in playlets, Pat McGreevy, Leslie and Carroll, and Independent motion pictures pleased big business 5-10.—ORPHEUM (M. J. White): Opened 5 to big business, which continued throughout week to pleased audiences; good bill, including Parker, Palmer and co., Octavia Neal, Professor Dodd and his talking dog, the Great Saranski, and excellent Licensed pictures.

PORTSMOUTH.—THEATRE (F. W. Hartford): Pictures and vaudeville 12-17; opened to fine business. Vaudeville performers first half of week: Leonard and Leslie, singers and dancers; Claude Rauf, novelty wire act; Yuke Yumakuri, Japanese comedienne. Second half: Two Manlys, Ada St. Alba, George Reeves. The Wolf 20. The Blue Mouse 23. Frank Daniels 27. The City 28, 29. The Merry Widow 30.

CLAREMONT.—OPERA HOUSE (H. T. Eaton): Paid in Full 9. Beverly of Graustark 13; both to good sized and pleased audiences.

NEW JERSEY.

NEWARK.

Two Weeks of Good Business Here—Season at the Olympic Park Closed.

The Newark reopened 5 with The Third Degree, presented by good co. and warmly received. Cast included James Seeley, Frazer Coulter, Ralph Ramsey, Alfred Moore, Earle Williams, Walter Craven, William Herbert, Edward Lehay, Fernanda Eliscu, and Lyda McMillan. Arsene Lupin 12-17. Cast included William Courtney, Sidney Herbert, Charles Harbury, Arthur Elliott, J. Palmer Collins, William E. Bowney, Maurice Sloan, J. C. Davidson, Edgar Stehli, Lawrence C. Knapp, Virginia Hammond, Desmond Kelly, Mary Galyer, and Lena Halliday. Among the minor characters, that of Hippolyte served to introduce Mr. Crisp, a young and promising player, whose home is in East Orange. Three Twins 19.

An excellent co. headed by Isabel McGregor presented In the Bishop's Carriage 5-10 at the Columbia and pleased good houses. Cast included John Burkell, Albert Veazie, Billie Leicester, Nellie Ramsey, Hudson Liston, Millie Liston, and Leia Thompson. The Ninety and Nine 12-17. A good cast, including Bertha Julian, Herbert Russell, Nolan Gane, Alfred Rowland, Maude Eburne, Della De Shon, and Master Paul Kelly.

The Aborn Opera co.'s offering at Olympic Park was The Bohemian Girl 5-10, with Blanche Morrison, James Stevens, Charles Gallagher, and Bernice Mershon. The Kissing Girl 11 closed season here.

At Waldman's, Hastings' Big Show 5-11 drew large houses. The Girls from Happyland 12-17 to big business. Billy W. Watson as popular as ever.

Pat White and his Gayety Girls crowded the Empire all week 5-10. The Washington Society Girls 12-17 paid their annual visit to big houses. Mamie Champion and Larry Smith carried off most of the honors.

Margaret Keene closed her long engagement 5 at Electric Park, when Dr. Jekyll and Mr. Hyde was presented.

Harry Lauder and his co. are still amusing the audiences that fill the Arcade Theatre. Three sketches are given: Peck's Bad Boy, Mr. Lead of Wood, and The Old Vinegar Barrel.

The Photo Shop scored a big hit at Proctor's Theatre 12-17. Mamie Fleming, Charles J. Stine, Anna Kenwick, and Eugene Redding were excellent in the roles assigned them.

The Court Theatre (our newest house) is packing them afternoon and evenings; a good entertainment is given.

The management of Olympic Park are planning to give Sunday afternoon and evening concerts at the Park Opera House during the Winter, beginning in October.
GEORGE S. APPLEGATE.

JERSEY CITY.

Her Son Drew Well and Pleased—Spooner Stock to Open New Orpheum.

Her Son, one of the best productions seen here in years, drew large audiences to the Majestic 5-10 and gave the best of satisfaction. While all the parts are good, Margaret Lawrence as Cicely stood out most prominently. Katherine Emmet as the detective was also clever. Sidney Booth as the son and Jennie A. Eustace as the mother were at their best, and numerous curtain-calls were honestly earned. The play takes place in one scene and within twenty-four hours. The mountings and accessories were the real goods. Brewster's Millions 19-24. Arsene Lupin 26-Oct. 1.

The Blaney-Spooner co. will open at the New Orpheum Theatre Oct. 1 in Zaza, with Edna May Spooner, under the management of Mary Gibbs Spooner. The immediate management will be known as the Spooner Stock co. A ten years' lease has been secured, and the new house is being rapidly pushed to completion. The house is on the hill section, and the trolleys of all lines pass the door.

The Bohemian Burlesquers were at the Bon Ton Theatre 8-10 to big business, with a good show. Andy Gardner and Ida Nicola are the main features in the burlesque, and the chorus is a large and competent one. The Girls from Dixie opened 12-14 and gave a snappy show to excellent patronage. Adams and Guhl, two good German comedians, are surrounded by a large and hard-working chorus, and all make good. New Imperials 15-17. Merry Maidens 19-21. Pat White's Gaiety Girls 22-24.

Frances McGrath, of this city, and Willis L. Robards, of Union Hill, have formed a partnership to appear in The Man in the Overalls, a vaudeville sketch. Both were members of the Hudson Theatre, Union Hill, Stock co. during the past Summer.

A strict censorship over vaudeville offerings, motion pictures and similar performances was recommended at the session of the State Advisory Board in Trenton 10.

The Academy of Music and Keith-Proctor's Theatre are doing big business with pictures and vaudeville.

The local Elks has appointed the annual memorial committee. WALTER C. SMITH.

BURLINGTON.—AUDITORIUM (Charles M. Lanning): For the twenty-eighth consecutive week vaudeville and pictures held the boards, with attendance showing no sign of diminishing. Bensetta, Lyman and Webb were a "riot." Kennedy and Malone, the latter out of the ranks of the "legit.," got over with their eccentricities in humorous style. Vaudeville 17. The Klein Amusement Co. presents Old Limerick Town, with Bernard Daly, 19. Vaudeville and pictures 24.—ITEMS: Manager Albertus Church, of the Majestic, is home from a visit to Cape May.—George Hoover, of the Auditorium staff, has again taken up his duties.—The Andrews Vaudeville co. (under canvas) opened a week's engagement 12.—Mrs. Lanning, wife of Manager Charles M. Lanning, has returned from an extended stay at Atlantic City.—Hattie Arnold, who will appear in the cast of Havana with James T. Powers, has relatives in this city; the same may be said of Adele Ritchie.—Those dainty comedians Butcher and Gross are filling an extended Eastern engagement.—The Elks of Plainfield, N. J., played a return game of baseball with the local Elks 8 and returned home with their horns drooping, notwithstanding a warm welcome, banquet and a vaudeville performance were arranged in their honor—and incidentally to alleviate the pain of defeat.—Bensetta, formerly of Yale's Devil's Auction co., recently joined Lyman and Webb.—Frederick Breisford, head doorman at the Auditorium, witnessed a performance of Graustark at Trenton 5.—Out of many competitors Iron's Metropolitan Band, of this city, has been selected to give daily concerts at Atlantic City during the Encampment of the G. A. R.—Clarence Bennett has just completed scenery for The Call of the Wild co., that opens at Albany, 19.
J. WILL BURR.

BAYONNE.—OPERA HOUSE (Victor Leighton): Three Weeks 8-10 to capacity. Mildred and Rouclere 12-14 to fair business. New York, from the pen of William J. Hurlbut, was given its premiere 15. The house was crowded. The story of the play deals with an opulent real estate operator, who has "gone the pace" in his younger days. His illegitimate son, a youth of inherited degenerate tendencies, who is ignorant of his parentage and who believes his father to be merely his guardian; a courtesan, the pal of the real estate man and mother of the degenerate; a young woman who kills the degenerate in his apartments under painfully strenuous circumstances, this young woman being the promised wife of the real estate operator; an astute lawyer, who fixes responsibility for the murder on the proper party, but declines to hand her over to the authorities because of his friendship for the real estate man, and his sympathy for the murderess when he learns of the circumstances which impelled her to kill her victim. The story is a bold one and it certainly made the big audience gasp at many of its audacious passages. The cast which interpreted New York consisted of Laura Nelson Hall as Nora Nelson, the woman who does the killing; Mary Shaw as Edna Mack, the courtesan; Orrin Johnson as Oliver King, the real estate operator; Mortimer Weldon as the degenerate youth, Wendell Randolf; Frank Craven as the lawyer, Chris McKnight; Frances Whitehouse, Florence Burdett, and Vaughan Trevor filled minor roles. The work of the co. was the finest ever witnessed in this section, and the ovation accorded them was well merited. Among the many prominent theatrical folks present were Charles Frohman, Daniel Frohman, Abraham Erlanger, Al. H. Woods, the producer; George M. Cohan, Sam Harris, Wilbur J. Moore, J. M. Welsh, P. H. Sullivan, Thomas O'Brien, P. H. Cassidy, Blanche Bates, and Blanche Walsh. The Chinatown Trunk Mystery 16, 17. Smart Set 19-21.

PATERSON.—LYCEUM (F. J. Gilbert): Opened Aug. 27-29, after having been closed for about two months, during which the genial manager hied himself away to the cool nooks of Lake Hopatcong. Home Ties succeeded in pleasing fair sized audiences despite warm weather. Stetson moved in 29-31 with our old friend, Uncle Tom, and was satisfactory to goodly numbers. Three Weeks 5-7 drew fine houses; the co. was practically the same as last season and gave a very creditable performance. The Thief 8-10 by a very capable co., whose efforts met with hearty applause and fine patronage. Music and mirth reigned 12-17, when Gus Edwards' School Days was Stair and Havlin's first offering of the season; the co. is large, well costumed and shows careful stage direction; the performance pleased; Herman Timburg duplicated his hit of last season. The Shoemaker 19-21. Smart Set 22-24. Brewster's Millions 26-28. The Wolf 29-Oct. 1.—OPERA HOUSE (John J. Goetchius): Continues to offer the stock co., which has held the boards for the past ten or twelve weeks, playing The Great Divide, The Blue Mouse, A Bachelor's Honeymoon, Girls, Salomy Jane, The Woman in the Case, and several others in a fairly creditable manner; Henrietta Brown is the leading woman and has succeeded in establishing herself as a favorite with the fair sex, who attend in good numbers. This week the bill is A Stranger in a Strange Land. Next week The Cowboy and the Lady. Business only fair.—EMPIRE (A. M. Bruggemann): Offered its usual vaudeville bill 12-17 to fine houses.

TRENTON.—STATE STREET THEATRE: Gave its patrons one of the best entertainments in the country for the money 12-17. Manager Wahn provided John A. Boone and co. in A Corner in Hair with Josh Lazar, a blackface comedian who delivers the goods; Tender Hoa, athlete, and Holden and Le Clare 12-14. Amiot and Caldwell in A Night Off, Claire Maynard, comedienne; Captain Dehn, the Strong Man of the Seas, 15-17. Business of the usual capacity order.—ITEMS: Advertised at one of the other houses: U. T. C. 10, The Chinatown Trunk Mystery 12-14, The Stampede 16, 17, Klaw and Erlanger's new Ben-Hur 26-Oct. 1, the week of the Interstate Fair.—Charles Heidinger, the manager of the Royal and Nicolette, is giving his patrons "first run" pictures and attracting crowds. ALBERT C. D. WILSON.

HOBOKEN.—GAYETY: Corse Payton's Stock co. in The Liars Aug. 29-3; excellent co. to good business. Co. included Una Abell Brinker, George Drury Hart, Bernard J. McOwen, Jack Daly, John Gray, Charles R. Crolius, Albert O. Warburg, Elizabeth Rathburn, Faith Avery, Emilie Lessing, and Alice Davenport. The Great Divide 5-10 by same co. to big business. When Knighthood Was in Flower 12-17; particularly good work was done by Mrs. Brinker and George Drury Hart. Charity Ball 19-26.—ITEM: This co. is fast making friends here and outlook is good for big business.

PLAINFIELD.—THEATRE (Proctor and Sanderson): Plainfield Stock co., under management of Harry Brunnell, presented St. Elmo 8-10 to fair houses, matinee and night; cast included Harold Mead, Warren F. Hill, Carry Lee, Agnes Powell, Eleanor Woodruff, Laurie Davidson, Gloria Gallup, and James Frawley, all of whom did well. The Man on the Box 13-14; attendance fair. The Lost Trail 15-17.

RED BANK.—LYCEUM (Fred Frick): Champlin and his associate players opened a week's engagement 12, playing The Powers That Be, to S. R. O. Shore Acres 13. The Walls of Jerico 14. The Reformer 15; all to S. R. O. Arizona Limited and House of a Thousand Jewels 16, 17. The Girl Behind the Counter 22.

BRIDGETON.—CRITERION (Ed B. Moore): The Thief 12 pleased capacity; audience showed approval by many curtain calls.

NEWPORT.—OPERA HOUSE (Ellis B. Holmes, res. mgr.): The City 9, 10; good performances to fair business. Girls 15.

NEW YORK.

BUFFALO.

Elsie Janis Greeted by Capacity Houses at the Star—Vaughan Glaser at the Lyric.

Elsie Janis in The Slim Princess was greeted by capacity business at the Star 8-10. Her support is excellent and the production is magnificently staged. Montgomery and Stone in The Old Town had everything their own way 12-14. Both co. and stars scored heavily.

Aborn English Grand Opera co., featuring Edith Helena, were very well received by large audiences at the Teck 12-17.

Vaughan Glaser in The Man Between, produced last season under the title of The Bridge, was at the Lyric 12-17. Mr. Glaser has never been seen to better advantage and deserves credit for offering so carefully selected a co. and for the staging of the production.

Gertrude Hoffman and her co. of thirty did a little bit of everything at Shea's 12-17 and fared well. Gordon and Marx, who made the biggest hit on the bill at Shea's 12-17, were entertained on several occasions during their stay. Billy Gordon is a Buffalo boy and a clever player.

It looks as though Fred Irwin had two attractions that should please the patrons of the Columbian circuit. The comedians are above the ordinary and the same can be said of the olio features. The chorus is large, vivacious and the introduction of many pleasing musical numbers. New songs are introduced, among them the selections of Pauline B. Smith are destined to spring into popular favor. Mrs. Smith's composition, "The Old Fashion Girl," introduced in the Majestic co., is decidedly pretty and reflects much credit on her ability as a song writer. It is understood she is about to release several more clever compositions. P. T. O'CONNOR.

ALBANY.—HARMANUS BLEECKER HALL (J. Gilbert Gordon, res. mgr.): Home Ties 7, 8, pleased fair sized audiences. De Wolf Hopper in The Matinee Idol was well received by two tremendous audiences 10: Louise Dresser, the co-star, Dorothy Webb, and Georgie Mack, the diminutive comedian, won considerable favor. Henry W. Savage's No. 2 co. in Madame X presented a highly satisfactory performance 12-14; the cast was well balanced; Irene Oshier in the title-role gave a fine portrayal of the erring wife; George Ober as the son, Howard Gould as the husband, and Edwin Forsberg as the adventurer did highly commendable work; the staging of the play was up to the high standard of the Savage productions. The Call of the Wild 19 canceled. Gertrude Quinlan in Miss Patsy 19, 20. George Fawcett in The Great John Ganton 22-24. Robert Mantell 26-28. Gertrude Elliott in A Dawn of To-morrow 30, Oct. 1.—EMPIRE (James H. Rhodes, res. mgr.): The Follies of New York and Paris 8-10 played to full capacity business; Charley Howard and Jennie Austin were the prominent figures. The New Jersey Lilies were seen in a snappy up-to-date burlesque performance, which scored a pronounced success with packed houses 12-14; Leon Errol, Jim Cooper, Johnnie Walker, and a large and handsomely costumed chorus were features. Irwin's Big Show 15-17. Sam Howe's Love Makers 19-21. Irwin's Majestics 22-24.—GAIETY (Howard B. Nichols): Fay Foster's Burlesquers 12-17 did good business. Fashion Plates 19-24.—PROCTOR'S (Howard Graham, res. mgr.): Offered a big bill of vaudeville 12-17, including John E. Brennan and co., Madeline Livingston, Singing Four Quartette, Ford and Wesley, Hathaway's Indian Tableaux, Sevillo and Piffo, Booth and Howard, Daniel Leighton and co., Lasky's Military Dancers, and Commodore Tom; house crowded entire week.—MAJESTIC (Emil Deitches): Vaudeville and pictures drew crowds 12-17.—ITEMS: Johnnie Walker, of The Jersey Lilies burlesquers, was presented with a large floral horseshoe 12 by members of the Johnnie Walker Club, of this city.—Martin O'Connor, one of the most efficient attaches of Harmanus Bleecker Hall, has been reappointed doorman. This is his fifteenth year of faithful service. GEORGE W. HERRICK.

ROCHESTER.—LYCEUM (M. E. Wolff): Helen Ware in The Deserter 8-10; a new play with a new star; the play opens with a prologue and runs through four acts; it deals with army life at a Western post. The cast: Orme Caldara, John Charles, Howard Hall, Frederick Truesdale, James J. Ryan, Roy La Rue, William Wray, James P. Corr, Lawrence Sheehan, Edward C. Howard, Del de Louis, George Phillips, Max Elsberg, J. T. McDonald, Fred Hardy, Lotta Linthicum, Louise Syvaneth, Eleanor Stuart, Mary Mitman, Florence Gill, Eleanor Sheldon, and Helen Ware. Robert Edeson in Where the Trail Divides 12-17; crowded houses during their entire engagement; Mr. Edeson has a natural sincerity and a dignity that wins for him serious consideration. As How Landor he is thoroughly the Indian and is excellently supported. Eva Dennison, Malcolm Duncan, George W. Barnum, and Ship Camp all deserve praise. Alma, Where Do You Live? 19-21.—SHUBERT (F. W. Allen): The Chocolate Soldier 15-17. The Great John Ganton 19-21. Madame X 3-8.—BAKER (F. G. Parry): The Fortunes of Betty 8-10; Cecil Spooner presented in a delightful manner an entertaining comedy with a good plot; she has a strong supporting co. Fiske O'Hara 12-14. In the Wearing of the Green Mr. O'Hara is seen to advantage; his songs were well rendered and well received by large houses. Ward and Vokes 15-17. Mrs. Wiggs of the Cabbage Patch 19-21. The Lion and the Mouse 22-24.—CORINTHIAN (H. G. Jacobs): Majestics 12-17; the burlesques are unusually funny; the comedy is continuous and rapid and the chorus sings and dresses well; Florence Bennett, comedienne, has many things to do and does them all well; they drew the usual large houses. E. G. ZIMMER.

WATERTOWN.—CITY OPERA HOUSE (W. Scott Mattraw): The King-Lynn Stock co. 5-10 (excepting 9) to enormous business entire week; S. R. O. sign in evidence at every performance. Plays presented: The Girl and the Outlaw, The Middleman, Shamus O'Brien, Monte Cristo, St. Elmo, The Boy Detective, and The Younger Brothers; plays well presented by capable co.; pleasing specialties were introduced by the Lynns, Master Harry King, Grace Bentfrow, the Kings, and George Weston. Jefferson De Angelis in The Beauty Spot 9; one of the best offerings seen here. George J. McFarlane, Charles W. Meyers, Joseph Fay, Viola Gillette, Anna Millward, Miss Van Tine, and Florence Martin handled parts in excellent manner; Jefferson De Angelis is funnier than ever, and his songs, "She Sells Sea Shells," "I'm Going Crazy," and "Foolish Questions" were exceedingly well rendered and kept audience in a roar of laughter; "Creole Days," by Mr. McFarlane, and "In a Hammock" were warmly applauded and encores responded to; "A Prince of Borneo," "Coo-ee," and "A Song of the Sea" were all well rendered; costumes, scenery and supporting co. excellent; S. R. O. previous to performance. Just Out of College 12 pleased fine business; Sammy Ronan made real hit and Kyra Mathews and Mary Harland well cast; support good. Beverly of Graustark 23. Vaudeville and moving pictures were presented for the first time 15 to S. R. O. at each performance.
GEORGE A. KEATING.

ELMIRA.—BORICK'S (Henry Taylor): The highly successful opera season at this house was brought to a fitting close 8-10 with a splendid production of The Bohemian Girl by the Manhattan Opera co.—LYCEUM (Lee Norton): Forrest Stanley Stock co. 8-10; good business. Plays: When We Were Twenty-one, The Vendetta, The Holy City, Under the North Star, The Royal Slave, and The Warning Bell. The Lottery Man 13; good house; pleased. The Chocolate Soldier marched right into the good graces of an excellent house 14, the production proving most satisfactory. Jefferson De Angelis in The Beauty Spot 15. Home Ties 16. James T. Powers in Havana 22.—MOZART (G. W. Middleton): Vaudeville 12-17; large business.—ITEMS: Henry Kavanaugh, the popular treasurer at Borick's Theatre, has returned to his old position as treasurer at the Lyceum.—Alonzo Price, a former well liked member of the Manhattan Opera co. at Borick's, has been made stage-manager of Henry Miller's co.—John M. Martin has joined Cecil Spooner.—R. R. Fisher has been appointed business-manager of Vaughan Glaser's co.—Manager Henry Taylor, of Borick's, will enjoy a few weeks' rest at nearby resorts before taking up Winter work. His opera season at Borick's was most successful.
J. MAXWELL BEERS.

SCHENECTADY.—VAN CURLER OPERA HOUSE (Charles G. McDonald): Jefferson De Angelis in The Beauty Spot delighted two large audiences 10. Madame X was the offering 15 and the work of Laura Burt as Madame X was praised by all. Gertrude Quinlan in Miss Patsy 21. Robert Mantell in Shakespearean repertoire 22-24. De Wolf Hopper in A Matinee Idol 28.—MAJESTIC (Counihan and Shannon): St. Elmo 12-14 played to fair business. Harry Fields in The Shoemaker 15-17 was warmly received. The Lion and the Mouse 19-21.—MOHAWK (Charles T. Taylor): Fred Irwin's Big Show 12-14 lived up to its reputation and was witnessed by large audiences. Jersey Lilies 15-17 packed the theatre. Fred Irwin's Majestics 19-21. The Love Makers 22-24.—ITEMS: Sousa and his band gave two concerts in the Armory 14 and, as on former occasions, was greeted by capacity audiences.—The M. Reis circuit has leased the new theatre which is now in course of construction. The annual rental for the first ten years will be $7,500 and for the remaining five years $10,000.
NATHAN SAHR.

SYRACUSE.—WIETING (John L. Kerr): The Chocolate Soldier, with its delicious music, made an emphatic hit 8-10; an excellent co.; business large. Sousa's Band to good business 11. The Jolly Bachelors, with Stella Mayhew, Lucy Weston, Al. Leach, and our own Roy Atwell, amused large houses State Fair week, 12-17. James T. Powers in Havana 19, 20. Madame X 22-24.—BASTABLE (S. Bastable): A Minister's Sweetheart drew fairly 8-10. Ward and Vokes in The Trouble Makers presented their usual lively show and attracted well 12-14. Lucy Daly's specialties were well received. Fiske O'Hara 15-17. The Awakening of Helena Ritchie, 19, 20. Ethel Barrymore 21. Mrs. Wiggs of the Cabbage Patch 22-24.—ITEM: Manager Stephen Bastable, of the Bastable, was operated on for appendicitis 13 and is doing as well as could be expected at the present writing. E. A. BRIDGMAN.

BINGHAMTON.—STONE OPERA HOUSE (Fred Gillen): Kirk Brown in Classmates, Brown of Harvard, The Sign of the Cross, The Eternal City, A Society Highwayman, and Sowing the Wind 5-10 had crowded houses. Mr. Brown and his leading woman, Marguerite Fields, are strong favorites and his supporting co. excellent. Jefferson De Angelis in The Beauty Spot 13 had S. R. O. and pleased. Miss Martin and George J. McFarlane scored. Home Ties 14. Sousa's Band 15. The Arrival of Kitty 16. Uncle David Holcomb 17. The Mocking Bird 19. Mt. Ash Male Choir 20. The House of a Thousand Candles 21.

SARATOGA SPRINGS.—BROADWAY (J. C. Graul): Marion Russell's latest success, Home Ties, 10; excellent play; well presented by capable co.; attentive audience.—PONTIAC (J. C. Graul): Martin and Lee, Charles Mills, Latell Brothers, Walter Meegan and co., Ural and his dog, Wise Mike, Bernard and Harris, and motion

pictures 9-14 gave excellent entertainment to good business. Murray Bernard was warmly greeted by his many friends and admirers, made while here some seasons ago.

OSWEGO.—RICHARDSON (Earl Burgess): Season opened 8 with Jefferson De Angelis in The Beauty Spot, and played to a packed house; the supporting co. was fine, and special mention is due George J. McFarlane, whose baritone voice was heard to good advantage. Just Out of College 10 (matinee and night) drew well and pleased. Ethel Barrymore in Mid-channel 22.——HIPPODROME (Frank Foster): Vaudeville and motion pictures continue to do great business.

JOHNSTOWN.—OPERA HOUSE (J. A. Colin): A Runaway Match had two very large houses 5; fair attraction. The ever popular Human Hearts had excellent business 6; fine co. The Lottery Man 7 was one of the best attractions of the season and delighted a full house. The House of a Thousand Candles 15 pleased a good-sized audience and was well received. American Vitagraph 17. The Thief 21. Girls 23.

NEWBURGH.—ACADEMY (Fred M. Taylor): De Wolf Hopper in Matinee Idol 8 to S. R. O.; good performance. Pictures 9, 10 to crowded houses; pleasing performance. James T. Powers in Havana 12; opened season to S. R. O.; good performance. Pictures 13-15 to crowded houses; pleasing performances. Man of the Hour 16. Ethel Barrymore in Mid-Channel 19. Madame X 20.

GLOVERSVILLE.—DARLING (Will E. Gaut): Uncle Dave Holcomb, with William Lawrence and a good supporting co., did excellent business both matinee and night 9. Quincy Adams Sawyer, matinee and night, 10, pleased good houses. Just Out of College 14. The House of a Thousand Candles 17. Thief 20. Call of the Wild 21. Howe's pictures 26. Girl in the Taxi 29. Wolf Oct. 1.

TROY.—RAND'S OPERA HOUSE (H. T. Thompson, res. mgr.): Jefferson De Angelis in The Beauty Spot 13 satisfied full house. James T. Powers in Havana 14 delighted big house; co. fine. St. Elmo 15. Madame X 16, 17.——PROCTOR'S GRISWOLD (Guy Graves): Good vaudeville and pictures 12-17 drew usual packed houses.——LYCEUM (H. R. Jacobs): Ethel Barrymore 20.

ONEONTA.—THEATRE (H. M. Dunham): Sousa's Band 15. Uncle Dave Holcomb 16. Charles K. Champlin Stock co. 19-24. Central New York Fair 19-22.——ITEM: This is the sixth successive year that Mr. Champlin and his co. have appeared during the week of the Central New York Fair. The constant use of the S. R. O. sign is proof of their popularity.

NEWARK.—SHERMAN OPERA HOUSE (Leon C. Osborn): The King and Lynn Stock co. presented The Girl and the Outlaw 12, St. Elmo 13, Shamus O'Brien 14, to large and well pleased audiences. For the balance of week they will play The Middleman, Monte Cristo, and The Younger Brothers. De Rue Brothers' Minstrels 19.

UTICA.—MAJESTIC (J. O. Brooks): Home Ties 12, matinee and night. James T. Powers in Havana 15 pleased good house. St. Elmo 16, matinee and night. Madame X 19-21.——STATE ARMORY: John Philip Sousa and co. of fifty artists delighted two audiences 12.——SHUBERT (W. D. Fitzgerald): Vaudeville 12-16 to good business.

WAVERLY.—LOOMIS OPERA HOUSE (B. L. Winters): Opened 5; World and a Woman; good co. and business. The Lottery Man 14. Just Out of College 17. St. Elmo 20. House of a Thousand Candles 23. Uncle Dave Holcomb 24. The Merry Widow and the Married Man 30.

NORWICH.—CLARK OPERA HOUSE (L. B. Bassett): Human Hearts opened season 5; fair performance; good house. The Merry Widow and the Married Man 13; fair sized audience. The Arrival of Kitty 19. Motion pictures and vaudeville last half of every week indefinitely.

WELLSVILLE. — BALDWIN (Interstate Amusement Co.): The World and A Woman 9 to light business; should have had a full house. The Climax 12 to fair business; one of the best attractions ever here and deserved packed house. Howe's Great London Show 23; two parades daily.

PLATTSBURGH.—THEATRE (M. H. Farrell): Just Out of College 5 pleased a fair sized audience. Whiteside Strauss, repertoire co., filled the house fair week. Beverly of Graustark 20, to be followed by Howe's picture, The Firing Line.

BATAVIA.—DELLINGER OPERA HOUSE (William F. Haitz): Climax 9 pleased a good house considering that the Odd Fellows held a fair during the week, and will, no doubt, have a full house if we get a return engagement this season.

CORNING.—OPERA HOUSE (F. L. McGovern): Buckner and Shea 12-14 presented Sagar Midgley and co., Wixon and Kelly, Rita Curtiss, and motion pictures; good business. Nobles and Holby, Lillian Lavard, Musical Fredericks 15-17.

HERKIMER. — OPERA HOUSE (Ben Shermer): De Rue Brothers' Minstrels opened season 7; pleased capacity. Just Out of College 15.——ITEM: Vaudeville houses did big business during the Summer.

COHOES.—NEW THEATRE (A. A. Myers): The House of a Thousand Candles 13 pleased good business. New Theatre Stock co. will open with Raffles 19.——PROCTOR'S: Vaudeville to capacity business 12-17.

LOCKPORT.—HODGE OPERA HOUSE (C. Evans): Opened season with Girl from Rector's 6, giving satisfaction to very small house. The Joy Rider 9; excellent co.; pleased a fair house. The Climax 11; capable co.; small house.

AUBURN.—JEFFERSON (Ernest J. Lynch): Chocolate Soldier 12; greatly pleased excellent house. Quincy Adams Sawyer 13; fair business. James T. Powers in Havana 17; good house. St. Elmo 19.

WALDEN.—DIDSBURY THEATRE (C. R. Didsbury): In the Bishop's Carriage 1 to a full house and was highly appreciated. The Foxy Tramp 15. The Gay Masqueraders 23. The Wolf 27.

POUGHKEEPSIE. — COLLINGWOOD OPERA HOUSE: De Wolf Hopper in The Matinee Idol 9; excellent; big house. Madame X

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10; good; fair attendance. James T. Powers in Havana 13 pleased S. R. O.

OWEGO.—TIOGA THEATRE (John A. Laue): Season opened 3 with The World and a Woman; fair co.; poor house. Just Out of College 15. The Arrival of Kitty 17. Uncle Dave Holcomb 20. Welsh Singers 21.

GLENS FALLS.—EMPIRE (J. A. Holden): House of a Thousand Candles 14; good business; fair co. W. H. Lawton Concert co. 20. Girls 22. Howe's pictures 29.

PENN YAN. — CORNWELL'S OPERA HOUSE (Sacket and McCann): Arthur L. Guy's Minstrels 8-10 pleased capacity.

PERRY.—AUDITORIUM (Max Andrews): Quincy Adams Sawyer 17. The Girl from Home 20. Moonshiner's Daughter 21.

LYONS.—MEMORIAL (Burt C. Ohmann): De Rue Brothers' Minstrels 22. Motion pictures on dark nights.

JAMESTOWN.—SAMUELS OPERA HOUSE (J. J. Waters): Quincy Adams Sawyer 19.

ITHACA.—LYCEUM (C. M. Southwell): James T. Powers in Havana 21. St. Elmo, matinee and night, 22.

KINGSTON.—OPERA HOUSE (C. V. Du Bois): Uncle Dave Holcomb 15. Madame X 20.

NORTH CAROLINA.

ASHEVILLE. — AUDITORIUM (S. A. Schloss): Al. G. Field's Greater Minstrels, matinee and night, 10; best Field has ever had here and drew crowded houses; capacity attendance night performance. The Soul Kiss 15.

GREENSBORO.—ACADEMY OF MUSIC (H. H. Tate): The Soul Kiss 7; S. R. O. Dustin Farnum in Cameo Kirby 14.

DURHAM.—ACADEMY (J. W. Burroughs): Opened with The Soul Kiss 8; good co. and business.

NORTH DAKOTA.

BISMARCK.—BIJOU OPERA HOUSE (E. H. L. Vesperman): Augustus Thomas' Arizona 8-10; good co. and business. The Cow and the Moon 15.

OHIO.

CLEVELAND.

Mrs. Fiske and Holbrook Blinn at the Euclid Avenue—Next Week's Bills.

Mrs. Fiske opened a week's engagement at the Euclid Avenue Opera House 12, appearing in Becky Sharp, before large audiences, making it the social event of the season in dramatic circles, and the hope is that this star will pay another visit before the season closes. The Manhattan co. is as strong as ever, and the clever work of each individual is good, but that of the leading man, Holbrook Blinn, is especially worthy of comment. Of course the art of Mrs. Fiske stands out above everything else. The staging was fine. Wednesday matinee and Saturday evening Ibsen's Pillars of Society was presented and it was well received. Mrs. Fiske, with the Manhattan co., gave all the characters a good rendition. The Member from Ozark 19-24.

The Nigger was presented by a good co., with Guy Bates Post in the lead, at the Colonial 12-17. The City 19-24.

Buster Brown held the boards at the Lyceum 12-17. Ward and Vokes 19-24.

The Holden Players presented The Sign of the Four at the Cleveland 12-17. Romeo and Juliet 19-24.

WILLIAM CRASTON.

COLUMBUS.

Present Conditions Discourage Business Here —Work on New Hartman Theatre Started.

The Winter season showed signs of life State Fair week, but after the departure of the visitors and with the street car strike, which has been with us now for two months, most of the houses have been dark or depending on matinee business.

Keith's is still running the Summer ten-cent attractions and Manager Prosser is loath to put on Winter bills until signs of more general peace are evident.

At the Colonial, Manager Howell has had the Chapman Passion Play pictures all week of 11, with several local singers to add interest. The Chocolate Soldier is underlined for three nights commencing 19.

At the High Street, Mrs. Worthington's Career attracted fair business only, for three nights ending 14. A Winning Miss is the underline.

The Great Southern is dark all week, but Teressa, Be Mine, is booked for three days commencing 19, with The Spendthrift to follow 22, with Edmund Breese in the stellar role.

With the single exception of the Stubbs-Wilson players at Olentangy Park, the only houses open here during the Summer were Keith's, Grand and the Colonial, all of which had on five and ten cent offerings. The Stock co. at Olentangy was forced to close earlier than intended owing to the car strike, and William Demming, possibly the most popular stock player here in a decade, was hurried to the city to serve as a magnet, but fear of personal danger kept people away. It is understood that Messrs. Stubbs and Wilson have already signed with Manager Dusenberry for the Casino next year.

K. H. Becker, of Toledo, has replaced Manager Wiswell at the Great Southern. Mr. Becker is a young man who seems to have the ability to make many friends for himself and the house.

Work on the new Broadway is rapidly nearing completion and it will be ready within a month or so. Will James and Sam Murphy are the managers.

Ground is being broken this week for the magnificent new Hartman Theatre, being built by him of Peruna fame. It is intended to be the finest in the West. Lee M. Boda, general manager of the Valentine Circuit, is to be manager, which will take away the big productions from the Southern, and what is to become of this house without the excellent and high class Valentine Circuit is problematical.

JOSEPH R. HAGUE.

TOLEDO.

Beulah Poynter Well Received—The Auditorium to Open with The Nigger.

The Paycen Players are presenting Northern Lights at the American 11-17. Eugene Powers fills the role of John Swiftwind well. Rachel May Clark as Helen Dare, May B. Hurst as Florence Sherwood, and Herbert Bethew as Dan Horton put a good deal of character into their parts. Ethel Hamerick has returned to the cast after a week's illness, and her performance of Dorothy Dunbar was highly appreciated. Felecia will be the bill 18-24.

Beulah Poynter offered at the Lyceum 11-14 The Little Girl That He Forgot, written by herself. Miss Poynter has a large following in Toledo and enjoyed good houses. As the Sun Went Down 15-17. Vaughan Glaser 18-24.

The regular season at the Auditorium will begin 29, when Guy Bates Post will appear in The Nigger.

Rose Sydell and her co. are at the Empire 11-17.

E. M. HERR.

URBANA.—CLIFFORD (Edward Clifford): Midweek and Saturday pictures continue to draw good houses.——WONDERLAND and LYRIC (Willoughby and Glick) and Holding and Reifsneider's ORPHEUM, all picture houses, continue to draw well.——ITEMS: Lottie Hutter has returned from abroad and resumed her singing and piano playing at the Wonderland.—Mrs. Sarah Shyeigh has gone to Chicago and will spend the season visiting her son, Billy S. Clifford, who is starring in a new play. The trip will embrace the Pacific Coast and British Columbia.

WILLIAM H. McGOWN.

YOUNGSTOWN.—OPERA HOUSE (Max Shagrin): Season was formally opened Aug. 30 with Al. G. Field's Minstrels; giving two delightful performances to S. R. O., many being turned away. Al. Martin's U. T. C. 1-3 pleased large audiences. In Panama 5-7, with Klein Brothers in the leading comedy roles, assisted by Sedney Martineau and a large chorus was delightfully received by large houses. Martha Urbank in Mrs. Worthington's Career 8, 9 pleased fair houses. Graustark 12-14. The Rosary 15-17. Seven Days 19-21. Buster Brown 22-24.——PARK (John R. Elliott): Season opened 3 with two delightful performances of George Evans' Honey Boy Minstrels to packed houses.

AKRON.—COLONIAL (F. E. Johnson, res. mgr.): Is Marriage a Failure? 15. The Girl from Rector's 16. Underlined: Cecil Lean and Florence Holbrook in Bright Eyes and Lillian Russell in In Search of a Sinner.——GRAND (O. L. Elsler, res. mgr.): In Panama 8-10 satisfied good business. Paid in Full 14. Graustark 15-17. Buster Brown 19-21. A Winning Miss 22-24. James T. Powers in Havana 27.

HAMILTON.—SMITH'S (Tom A. Smith): The Joseph King Stock co., featuring Mina Grimm, closed a big week's business 3. The Time, Place and the Girl 4; big business; good. Two Americans Abroad; light houses; poor. Tempest and Sunshine 5 pleased the usual Sunday audiences. Superba 18. Regular season opens 23, with Wagenhals and Kemper's Seven Days.

SANDUSKY.—THEATRE (V. O. Woodward): Alma, Wo Wohnst Du? 8 pleased fair sized audience. John A. Himmelein's Associate Players opened a week's engagement 12 to S. R. O. Repertoire includes Anita, the Singing Girl; The Burglar's Daughter, The Princess of Patches, Charlotte Temple, Ishmael, or In the Depths; For His Sister's Honor, An American Beauty, and Maud Muller.

SPRINGFIELD.—GRAND (Springfield Theatre Co.): Tempest and Sunshine 10 pleased good houses. My Wife's Family 14, 15. Hyde's Theatre Party 19-24.——SPRING GROVE CASINO (Harry A. Ketchem): Closed season 10 with Elsie Williams and co. in The Girl from Circusland.

NORWALK.—GILGER (W. A. Roscoe): The Chicago Stock co. opened 12-17, pleasing capacity houses. Plays first three nights Clothes, The Straight Road, and The Stepchild; scenery and effects the best. East Lynne 19. Quincy Adams Sawyer 27.

BUCYRUS.—OPERA HOUSE (W. F. Gehrisch): Mae LaPorte Stock co. opened 12-17 (week of County Fair), presenting for the opening night One Girl in a Thousand; S. R. O. Is Marriage a Failure? 19. The Girl of the U. S. A. 25. Howe's motion pictures (auspices King's Daughters) 29.

UHRICHSVILLE.—CITY OPERA HOUSE (Elvin and Van Ostran): The Little Homestead 9 did good business; attraction above the average. Si Perkins 14. Monte Carlo Girls (burlesque) 21. Paid in Full 24. Price and Butler in repertoire 29-Oct. 1.

ALLIANCE. — COLUMBIA (J. Stanley Smith): The Time, the Place and the Girl 10 pleased good house. The Little Homestead 12; fair business; good satisfaction. East Lynne 15. Paid in Full 17. The Man of the Hour 22. Buster Brown 26.

NAPOLEON. — OPERA HOUSE (J. M. Reiger): Cutter Stock co. 5-10 did only fair business, owing to rainy week; co. good. Repertoire: The Divorced Wife, Wall Street Detective, Wife in Name Only, A Romance of the Ranch, St. Elmo, and Thorns and Orange Blossoms.

DEFIANCE.—CITIZENS' OPERA HOUSE (R. W. Wortman): The Fighting Parson 10; good co.; pleased small house. The Candy Girl 17. Middle States Stock co. 19-25. Smith's Greater Shows (carnival) 12-18. Grace Cameron in Nancy 27.

PORTSMOUTH.—GRAND (Fred Higley): The King Stock co. 5-11 pleased fair business. Howe's motion pictures 17.——ORPHEUM (R. R. Russell): The Mosarks, snowshoe dancers, the headliners 5-11, were very clever.

LANCASTER. — CHESTNUT STREET (George Tannehill): Will open with stock co. Oct. 10.——GEM (L. J. Gardiner): Vaudeville to good business 11-17.——LYRIC (A. L. Barr): Two Americans Abroad 14.

NEW PHILADELPHIA.—UNION OPERA HOUSE (A. A. Bowers) Is Marriage a Failure? 14. The Doll and Her Dollars co. 20. Paid in Full 21. Sixth Commandment Oct. 3. Lion and Mouse 8. The Climax 11.

TIFFIN.—THEATRE (C. F. Collins, res. mgr.): The Candy Girl 12 gave only fair satisfaction to good sized audience. Stetson's U. T. C. co. pleased large house. E. B. Jepson's Jolly Players, headed by Happy Hal Price, 19-24.

LIMA.—FAUROT (L. H. Cunningham): Hyde's Theatre Party closed a successful week 10. The Fighting Parson drew fair house 13. U. T. C. 17.

ASHTABULA.—LYCEUM (S. F. Cook): The Girl from Home 10; good production, to fair house. Musical comedy and vaudeville 12-14.

ELYRIA.—THEATRE (H. A. Dykeman): George Sidney in The Joy Rider 10 to good business; Carrie Webber did much to make the play enjoyable. De Wolf Hopper 28.

CAMBRIDGE. — COLONIAL (Hammond Brothers) The Girl from Rector's 13 filled house and pleased. Two Americans Abroad 17.

COSHOCTON.—SIXTH STREET (John Williams): The Girl from Rector's 14 pleased good business. Paid in Full 22.

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FINDLAY.—MAJESTIC (J. B. Swofford): Rosalind at Red Gate 15. Dare Devil Dan 17.——GILLETTE: Vaudeville, to good business.

HILLSBORO.—BELL'S OPERA HOUSE (Frank Ayres, mgr.): Two Americans Abroad pleased fairly well 9. Shadowed by Three 15.

POMEROY.—OPERA HOUSE (J. M. Kaufman): The Barkoot Street Carnival Aug. 29-3 (firemen's benefit) to big business.

WARREN.—OPERA HOUSE (John J. Murray): East Lynne 10; good house; fair co.

BELLEFONTAINE. — GRAND (O. V. Smith): Motion pictures to big houses 12-17.

OREGON.

PORTLAND.

A Brief Description of the New Baker Theatre —New Heilig About to Open.

The most important theatrical event announced for the immediate future in this city is the opening of the new Baker Theatre, which is to be the permanent home of the Baker Stock co. This handsome new fireproof structure, situated at Eleventh and Morrison Streets, has been rushed night and day to completion, work having commenced May 1. It is a brick and steel structure throughout and will seat in the neighborhood of 1,700 people, containing every modern convenience and comfort. It will open 17 with Baker Stock co. in Belasco's Sweet Kitty Bellairs. The opening promises to be a brilliant affair; all the boxes and loges will be occupied by the Governor and his party, the Mayor of Portland, city and military officers, together with prominent society people of this city. Seats have been selling by subscription, and from the interest already shown in the event, it will doubtless be one of much importance. The roster of the Baker Stock co. for the coming season is as follows: Leading woman, Alice Fleming; leading man, Thomas McLarnie; Grace Hadsell, T. J. Carrigan, John Sherman, Lillian Andrews, John W. Burton, Margo Duffet, Henry Stockbridge, Walter Renfort, Ronald Bradbury, Louise Bedinger, Nell Fransen, Rhea Mitchell, Mildred Disbrow, Theadore Fairbanks, Ruth Lechler, Neta Quinn, Lester Cook, George Freeman, and Donald Bowles, stage director.

The Armstrong Musical Comedy co. continues to draw good houses at the Lyric, giving hourly musical comedies. The feature of the past week has been the singing of little Marjorie Mahr, formerly chorus girl with the co. and who was injured last July. She sings from her wheel chair and excites a great deal of sympathy and admiration for her sweet voice and winsome personality.

The new Heilig is announced to be ready for opening about Oct. 15.

The site of the old Baker Theatre is now a big hole in the ground, and active work is in progress on the foundation of a large business block which will occupy the site.

The Portland Theatre remains dark, with no plans whatever for its future as a theatre.

JOHN F. LOGAN.

SALEM.—GRAND (John F. Cordray): The National Opera co. in The Mikado 5 played to good business; Alf. Pollard as Ko-Ko made a decided hit.

MEDFORD.—OPERA HOUSE (Charles D. Haselrigg): Regular season opened 10 with the National Pollard Opera co. in a revival of The Mikado.

PENNSYLVANIA.

READING.—ACADEMY (Phil Levy, res. mgr.): A large and enthusiastic audience witnessed the first performance in this city of Seven Days 8; the cast was adequate and interpreted the numerous comedy situations in a manner that elicited applause; James Wilson easily carried off the honors, with Chauncey Monroe, a native of this city, a close second.

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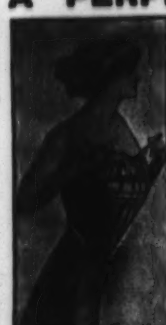

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The Volunteer Organist 9 to very good business; every character was distinctly true to life, especially that of the minister (William Burns) and his brother, the tramp (Clarke B. Felgar). Dustin Farnum in Cameo Kirby 10; Mr. Farnum, who has not appeared in this city for several years, was accorded a well merited, hearty reception in the title-role; his support was, of course, excellent without exception; the settings were in thorough keeping with the Liebler and Co. standard and deserve especial mention; two large audiences were present. A small but nevertheless thoroughly pleased audience was on hand for The Sixth Commandment 12, aptly styled "a play of to-day"; Dorothy Rogers scored heavily, as did Lillian Rhodes and Sully Guard. Miss New York, Jr., made a decided hit with a well filled house at matinee and a S. R. O. house in the evening 13; Fay O'Dell, Sophia and Myrtle Frank, and Pearl Black were featured in the cast; Will H. Cohan as the Hebrew impersonator and Billy S. Newton, the bellhop, starred in their respective parts. Billy the Kid held the boards 14 and pleased a large house; thrills, pathos and love combined to make a most enjoyable evening. U. T. C. 19. Kentucky Belles (burlesque) 20. The Soul Kiss 21. Jefferson De Angelis in The Beauty Spot 23. The Stampede 24.——ITEMS: Chauncey Monroe, of this city, was tendered a stag dinner by a number of his friends after the performance of Seven Days. Mr. Monroe was last year a member of the co. playing Kitty Grey, previous to which he was with The Girls of Gottenberg. He has made rapid strides since his entrance into the profession.—A prominent member of the cast of The Sixth Commandment is the Rev. R. J. Lockhart, who until some weeks ago was pastor of a Presbyterian church at Nichols, N. Y. Reverend Lockhart is a graduate of Princeton University and holds a master's degree. Previous to filling his charge at Nichols he was with Walker Whiteside. Reverend Lockhart is not sure of adopting the stage as a permanent profession, although he admits that he's "mighty stuck on it."

LANCASTER.—FULTON OPERA HOUSE (C. A. Yecker): Robert Mantell in Macbeth 12; gave a fine production to a crowded house; Mr. Mantell was ably seconded by Marie Booth Russell and Alfred Hastings as Duncan, Henry Flaring as Banquo, and Fritz Leiber as MacDuff, deserve special mention. Frank Dickson in Billy the Kid 13 pleased a fair-sized house. Stetson's U. T. C. 16, 17. The Lost Trail 19. The House on the Bluff 20. Lillian Buckingham in The Stampede 22.——FAMILY (Edward Mozart): The Joseph King Stock co. for their second week presented The Man on the Box 12-17 to large and well pleased audiences; stage settings were fine and costumes appropriate. Clyde Franklin in the leading role was excellent, and Emma Lascelles, the new leading woman, made a most favorable impression. Friday afternoons will be known as Social Matinees, and after the performances the co. will receive the audiences on the stage. A Gilded Fool 19-24.——ITEMS: Charles V. Potts, flute and piccolo player of this city, has been engaged by the Gaiety Theatre, Louisville, Ky.—Harry Swenk, vocalist, of this city, is singing in the Gem Moving Picture Theatre, of this place.—The Iroquois Band, of this city, Ad Stork, conductor, played in the G. A. R. parade at Atlantic City, N. J., 9.—The Lancaster County Agricultural Fair will be held at Lancaster, Pa., 27-30, and is expected to be the largest and most successful ever held in this Garden Spot of the United States. Among the vaudeville attractions advertised are the Ferrari Trained Animals, Pongo and Leo, comedy gymnasts; Sterk, slack wire artist, and the Monte Myro Troupe of European Eccentric Pantomimists.

SCRANTON.—LYCEUM (Thomas M. Gibbons): Seven Days 9, 10, with matinee; co. excellent and delighted three capacity houses. Mary Land as Bella Knowles, Emilie Callaway as Kit McNair, and Clifford Hipple as James Wilson scored decided individual hits. Chauncy Monroe as Dallas Brown, Charles Martin as Tom Harrison, William O'Day as Officer Flannigan, Harry Fowler as Tubby McGirk, Henry Best as Hobbs, Jean Patriquin as Anna Brown, and Anna Little as Aunt Selina merit special mention. They all played like stars. The House of a Thousand Candles 12; co. and business excellent; they deserved a packed house. Robert Mantell in The Merchant of Venice 16, Romeo and Juliet 17, matinee, and King Lear 17, evening; advance sale very large. The Beauty Spot 19. St. Elmo 23, 24.——COLUMBIA (G. Nelson Teets): Miner's Bohemian Burlesquers in The Belle of the Boarding School and Patsy in Paris 12-14; co. and business excellent. Andy Gardner, Mark Thompson, Thompson Mark, and Ida Nicholai were featured. The singing of Lawrence and Thompson merits mention. The Tiger Lilies co., with Matt Kennedy in Happy Days and The Princess Affinity, 15-17; co. good, to excellent business. Matt Kennedy and Mona Raymond scored. Williams' Imperials 19-21. The Girls from Dixie 22-24.——ITEMS: Sousa's Band opened the New Town Hall 10, and delighted two very large audiences.—G. Nelson Teets, manager of the Columbia, met with a severe accident 12. In fixing his typewriter his knife slipped and nearly cut off his finger.—At the Poli they have one of the best bills of the season, with Ethel Green as the headliner.—The Mendelssohn Four scored a decided hit.

WILLIAMSPORT.—LYCOMING OPERA HOUSE (L. J. Fisk): Myrkle-Harder co. 5-10, last half of week in Captain Clay of Missouri, Lost River, Burglar and the Lady, and One Girl in a Thousand to fair sized and appreciative audiences; specialties good; nicely staged. The Soul Kiss 12 to small but enthusiastic audience; well balanced co.; costumes elaborate. The Sixth Commandment 13 to a small but very appreciative audience; co. exceptionally strong; nicely staged. Sully Guard, Vernon Wallace, Lillian Rhodes, and Dorothy Rogers were well received. The Lottery Man 15. Jefferson De Angelis in The Beauty Spot 16. Miss Patsy 29. Time, Place and Girl Oct. 4. James T. Powers in Havana 6. Ben-Hur 10-15.——ITEM: Family Theatre opens its season 19 with specialties and motion pictures.——VALLAMONT PAVILION (W. H. Owen): Clara Turner Stock co. 12-17 in Roanoke and At Cosy Corners to fair sized and appreciative audiences. This closes a satisfactory season. Miss Turner has many friends here.

ALLENTOWN.—LYRIC (N. E. Worman): Sousa's Band, assisted by Herbert Clark, cornetist, Virginia Root, soprano, and Nicoline Zeideler, violin, 8; the concert was a great success and was thoroughly enjoyed by a large audience. The Runaway Banker, matinee and night, 10; poor co. and performance. Robert Mantell and Marie Booth Russell, with an excellent supporting co., in Romeo and Juliet 14; co. was given a most flattering reception; it has been a number of years since Romeo and Juliet has been played here, and as presented by Mr. Mantell and co. was a dramatic success; large and well pleased audience. Ben-Hur (fair week) 19-24.——ITEM: After the concert, Sousa and his band were royally entertained by the members of the Allentown Cornet Band at their hall; a strictly Dutch lunch was served and the guests were greatly pleased with the real Pennsylvania German hospitality.

WILKES-BARRE.—OPERA HOUSE (D. M. Cauffman): Dustin Farnum in Cameo Kirby 8; excellent, to capacity. The House of a Thousand Candles 9 pleased a fair house. Robert Mantell as King Lear 15. Jefferson De Angelis in The Beauty Spot 17. The Lottery Man 23, 24. James T. Powers in Havana 27.——NESBITT (D. M. Cauffman): Harry Fields in The Shoemaker 12-14; good, to fair business. The Thief 15-17. The Minister's Sweetheart 19-21. The House on the Bluff 22-24. In the Bishop's Carriage 26-28. The Boy from Wall Street 29-Oct. 1.——LUZERNE (Leon Ferrandini): The New Century Girls 5-7 pleased fair business. The Cosy Corner Girls 8-10; good co. and business. The Tiger Lilies 12-14; good co. and business. The Girls from Dixie 19-21. Williams' Imperials 22-24.

HAZLETON.—GRAND (J. B. Bessinger): The Volunteer Organist 8 pleased a well-filled house; very capable co. The Chauncey-Keiffer co. opened with The Belle of Richmond 12, and were greeted by a well-pleased capacity audience; excellent productions; very capable cast. Plays: The Belle of Richmond, A Ward of France, His Majesty and the Maid, Anna Karenina, St. Elmo, Will o' the Wisp, The Queen of the Ranch. Cyril Scott in The Lottery Man 20. Billy the Kid 24. Jeff De Angelis in The Beauty Spot.——ITEM: One of the Yamamoto Brothers, who were on the bill at the Palace last week,

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fell from a 18-foot balance pole and sustained injuries that will keep him in the hospital for several weeks.

JOHNSTOWN. — CAMBRIA (H. W. Scherer): Who's Who? (local) 7 scored to good business. Jeffries-Johnson motion pictures 8; capacity and good satisfaction. Black Beauty 9; splendid attraction and business. The Sixth Command Parade 10; good performances and business. The Volunteer Organist 14. The Sixth Commandment 15. Miss New York, Jr., 16, 17.——MAJESTIC (M. J. Boyle): The stock co. in A Stranger in a Strange Land 12-17 to good business; new members of the co. are Ben R. Graham and his wife, Fanny McIntyre, late of Forepaugh Stock co., Philadelphia; co. closes 31, when vaudeville reigns again.

PITTSTON.—BROAD STREET (Reis Circuit): The Soul Kiss 5; excellent co. and fair business. Cameo Kirby 7; excellent satisfaction to good attendance. The House of a Thousand Candles 10; co. and business very good; special mention for Rosabel Leslie. James Belmont, and C. D. Wing; many curtain calls. The Lost Trail 12. The Beauty Spot 20. The Lottery Man 22.——FAMILY: Opened 5 to capacity business with vaudeville, songs and pictures.——ITEM: Sim Allen, of The House of a Thousand Candles co., is a member of the Pittston B. P. O. E.

HARRISBURG.—MAJESTIC (N. C. Mirick): Paid in Full 8; attendance very good and co. of much merit. Billy the Kid 10; good house and well pleased audience. The Volunteer Organist 12; excellent co., to good attendance. The Soul Kiss 14; light business. The Lost Trail 17.——ORPHEUM (C. Floyd Hopkins): Week of 12-17: Stuart and Keely, O'Neil and O'Neil, Valerie Bergere co. in sketch, What Happened in Room 44; Patsy Doyle, Fred St. Orze and co., the Strolling Players, and the Orpheoscope.

MAHANOY CITY. — GRAND OPERA HOUSE (M. C. Kaier): The Soul Kiss 10; fair, to same business. The Lost Trail 13 pleased good business. In Old Limerick Town 21. Billy the Kid 23. The Arrival of Kitty 24. Yankee Doodle Boy Oct. 1.——ITEMS: Michael O'Neill is the new treasurer at the Grand. Leo Larkin retiring to other fields with the Kaier co.——The owners of Ashland Opera House are making extensive improvements and additions to same.

LANSFORD.—SHARPE'S OPERA HOUSE (H. J. Sharpe): The House of a Thousand Candles 6; excellent co. The Soul Kiss pleased capacity. Phil Maher Stock co. 19-24. The Arrival of Kitty 26. Hearts Adrift 28. Billy the Kid 30. Yankee Doodle Boy Oct. 3. The Time, the Place and the Girl 7. Human Hearts 10. Uncle Dave Holcomb 11. Stetson's U. T. C. 14. Little Homestead 19. Graham Stock co. 24-30.

CHAMBERSBURG.—ROSEDALE OPERA HOUSE (Frank A. Shinabrook): Hearts Adrift 15; fair co. and business. The Soul Kiss 15.——STAR (Harry R. Weber): Week of 5, Hoyt, Lewis and co. in The District Attorney; best starrer of the season. Russell and Woodford's 400,000 dog, to good houses. Week of 12: Sanford and Darlington, Wolfheim's statues, and Harriette Stone; good bill and attendance.

DU BOIS.—AVENUE (A. P. Way): Is Marriage a Failure? 5 to fair business. The Jeffries-Johnson pictures 9 to fair business and crowded evening performance. The Yankee Doodle Boy 10 to good business. The World and the Woman 11 to medium sized house, due possibly to the opening of the new Carlton Vaudeville Theatre; co. deserved better patronage.

VANDERGRIFT.—CASINO (C. F. Fox): Season opened with pictures Aug. 31 to packed house. Yankee Doodle Boy 2; fair, to fair business. Black Beauty 7; good, to fair business. Vogel's Minstrels 12; fine, to big business. Monte Carlo Girls 14. Little Homestead 16. Farmer's Daughter 23. Howe's pictures 24. Games and Brown 27. Dare Devil Dan 28.

BUTLER.—MAJESTIC (George N. Burchfield): Is Marriage a Failure? 10 to two good houses. Taylor Stock co. 12-17; good co. and business. Plays: At Fort Reno, The Yankee and the Thief, Other People's Money, The Blind Girl, Falsely Accused, In the Rockies, and The Vampire. Howe's moving pictures 20. The Sixth Commandment 21.

CLEARFIELD.—OPERA HOUSE (Thomas R. Clark): Black Beauty 1; fair, to fair business. Caroline Hudson, soprano, 8; packed house. Yankee Doodle Boy 9; fair co.; fair business. John Vogel's Minstrels 19. Time, the Place and the Girl 23. Ferdinand Grahame Stock co. 26-Oct. 1.

NEW CASTLE.—OPERA HOUSE (E. H. Norris, bus. mgr.): The Grahame Stock co. 5-10; closed to fair business. The Time, Place and the Girl 14; co. and business good. Lyman H. Howe 12 pleased packed house. U. T. C. 15. Monte Carlo Girls 16. Ella Perkins 17.

BRADVILLE. — ACADEMY (Ben F. Mack): Martin's U. T. C. 6; good, to fair business. East Lynne 7; fair house and satisfaction. The Girl That Is All the Candy 15; fair, to small house. Howe's pictures 15. The Time, the Place and the Girl 17.

CARBONDALE.—OPERA HOUSE (G. Wenshan, res. mgr.): The Chauncey-Keiffer Co. in A Southern Romance and the Belle of Richmond.——ITEM: Usual renovation has taken place and a successful season is looked forward to.

M'KEESPORT.—WHITE'S NEW THEATRE (F. D. Hunter): The Girl from Rector's 9; fair business. Black Beauty 10; excellent play, well presented; fair business. The Little Homestead 14. The Sixth Commandment 17.

TARENTUM.—NIXON (C. N. Reed): Black Beauty 6 and Is Marriage a Failure? 9 pleased fair crowds. Vogel's Minstrels 10 pleased two good houses. The Little Homestead 15. Ferdinand Graham Stock co. 19-24. Daniel Boone 30.

SHARON. — MORGAN GRAND (G. B. Swarts, res. mgr.): Season opened with Paid in Full 10; fair co. and business. Lyman Howe 13. The Time, the Place and the Girl 15. East Lynne 16. Monte Carlo Girls 17.

ST. MARYS.—TEMPLE THEATRE (J. S. Sauer): The World and a Woman 10; good, to small business. The Yankee Doodle Boy 12; fair, to fairly good business. St. Elmo 22. The Time, the Place and the Girl 29.

POTTSVILLE.—ACADEMY (Charles Haussmann): Moulin Rouge Burlesque 10 satisfied paying business. The Lottery Man 17. Jeffries-Johnson pictures 19. The Soul Kiss 20.

CORRY.—LIBRARY THEATRE (H. W. Parker): Season opened 12 with The Girl That's All the Candy to fair sized house; general satisfaction. The Time, the Place and the Girl 20.

WEST CHESTER.—OPERA HOUSE (J. P. Small): Pictures and vaudeville 8-17 large business pleased. The Stampede 20. Stetson's U. T. C., matinee and night, 23.

WAYNESBURG.—OPERA HOUSE (J. W. Mannell): Buster Brown opened season 5 to S. R. O.; excellent performance; business outlook is very good.

WASHINGTON.—NIXON (C. D. Miller): Season opened 10 with Buster Brown; two performances; pleased S. R. O. Monte Carlo Girls 12; fair co.; business good. Seven Days 16.

LATROBE.—SHOWALTER (W. A. Showalter): Girl from Rector's 5; good co.; pleased fair house. The Man of the Hour 20. The Lost Trail 27.

RENOVO.—THEATRE (T. A. Slattery): St. Elmo 12; good, to large attendance. Johnson-Jeffries pictures 13. Yankee Doodle Boy 19.

INDIANA.—LIBRARY HALL (B. H. Lichtenberger): Joseph M. Weber co. in The Climax 6; excellent co.; pleased small house.

BRADFORD.—THEATRE (Jay North): Stetson's U. T. C. 17 attracted two large houses. Howe's pictures 21. Havana 23.

SUNBURY.—CHESTNUT STREET OPERA HOUSE (Fred J. Byrod): The Lottery Man 16. The City 22. Mildred and Boucicre 24.

POTTSTOWN.—OPERA HOUSE (E. C. Manger): Hearts Adrift 12; fair co. and business. The Soul Kiss 22.

MT. CARMEL.—BURNSIDE POST (W. H. Pensyl): Girls of the Moulin Rouge 10.

WELLSBORO. — BACHE AUDITORIUM (Dartt and Dartt): St. Elmo 14.

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William Hodge Fulfilled All Expectations—Edith Speare Won Instant Favor.

With the opening of the Opera House 12 the season is again on its full capacity. The Man from Home, with William Hodge as the central figure, is the initial attraction, which continued throughout the week. Mr. Hodge made a short and witty curtain speech. Madeline Louis and Henry Jewett also were particularly well received in good roles. The Merry Widow 19-24.

Polly of the Circus at popular prices is making a fine impression at the Empire where it opened 12. The co. is strong and well balanced, playing to a most successful business. Edith Speare contributes the leading role as Polly with a charm and vivacity that won her instant favor. Herbert Barrington is pleasantly cast, and Walter Milton shares the honors with clever work. Checkers 19-24.

Keith's continued into the second week of the vaudeville season with a particularly strong bill. Sam Chip and Mary Marble led off in their sketch, In Old Edam, with the Dankmar-Schiller Troupe in close pursuit. Others include the Five Armanis, Treat's Seals, the Rag Trio, Carl Randall, Barney and Wolford, etc.

Bird Millman was to have been included in the bill at Keith's with her aerial wire act this week, but owing to a recent accident thereby dislocating her kneecap, she was unable to appear. The Dankmar-Schiller Troupe was procured at short notice.

Charles Robinson's Crusoe Girls proved rather tame after the two bills of the previous weeks at the Westminster 12-17. Charles Robinson himself is the life of the performances and features in good comedy work. The Great Star and Garter show 19-24.

H. F. BYLAND.

SOUTH CAROLINA.

ABBEVILLE.—GRAND OPERA HOUSE (A. R. Cheatham): Beulah 30. The Third Degree Oct. 3. The Newlyweds 5. Traveling Salesman 16. Human Hearts 26. Black Beauty 27.——ITEM: This is only a partial list for September and October. Business promises to be good this season.

SPARTANBURG.—HARRIS (Hertzog and Rudisaill): Gramstark 5 to a crowded house. Queen of the Moulin Rouge 7 to a well-pleased house. Soul Kiss 16. Cameo Kirby 17.

CHARLESTON.—ACADEMY (Charles B. Matthews): Queen of the Moulin Rouge 5 pleased crowded house; good co. Field's Minstrels 21.

FLORENCE.—AUDITORIUM (F. Brand): Beulah 15.

SOUTH DAKOTA.

WATERTOWN.—GRAND (G. H. Dupont): Season opened with The Flower of the Ranch 9; pleasant good business. The Noble Theatre co. 14.

TENNESSEE.

KNOXVILLE.—STAUB'S (Fritz Staub): Season opened 9 with Al. G. Field's Minstrels; excellent performance to good business. Ida St. Leon in Polly of the Circus 10; performance and business good. The Climax 15-17. The Music Hall Girl 19-21.——BIJOU (Fred Martin): Season opened 12 with The Great Desire to fair business and good performance. The Adventures of Polly 19-24.——GRAND (Frank Rogers): Opened to big business with The Great Reuil Family, Alan Summers, West and Denton, Billy Wisdom, and Ernest Yerxa 12-17.

BRISTOL. — HARMLING (Harry Bernstein): Polly of the Circus opened the season 1; pleased good business. The Climax 13; fair business; excellent co. The Music Hall Girl 15. Keith's Vaudeville 19-24.

CHATTANOOGA. — ALBERT THEATRE (P. E. Albert): Al. G. Field's Minstrels 1 pleased S. R. O. house.——BIJOU (O. A. Neal): The Great Desire 5-10 to good business. The Adventures of Polly 12-17.

TEXAS.

HOUSTON.—PRINCE (Dave A. Weis): Opens 14 with McFadden's Flats. Tim Murphy in Mr. Opp 23, 24. Sidney Drew in Billy 28, 29.——MAJESTIC (Charles A. McFarland): Vaudeville. Opens 18 with McConnel and Simpson as headliners.——OTEY (Maurice Wolff): Vaudeville and pictures 11-17 to big business.——PRINCESS: Vaudeville and pictures to good business 11-17.——TEMPLOME: Hollingsworth Twins in repertoire. Under Southern Moss 11-17. This inaugurates a stock season of indefinite length.——EMPIRE: Will reopen 17 with vaudeville and pictures. Has been greatly enlarged and will book acts with the Hillwood agency.——ITEMS: At the Majestic 14 John E. Owens and local co. will present In Dreamland, assisted by local talent. Mr. Owens has secured the Prince Oct. 6, 7 for his production of Damon and Pythias, also assisted by local talent recruited from the eight lodges of Knights of Pythias.—Houston Quartette Society opened season at Saengerbund Hall night of 12 with banquet which was largely attended.—Notice has been received here of the death in north Texas of L. M. Bertini, last season property man at the Prince.

HARRY VAN DEMARK.

SAN ANTONIO.—OPERA HOUSE (Sidney H. Weis): Opens season with McFadden's Flats 17, followed by the Dixie Minstrels 25, 26. Tim Murphy 27, 28, and Ishmael 30-Oct. 1.——ITEM: Manager Weis says that he will have the best offerings for this season and looks forward to a big season.——ROYAL (Lloyd Spencer): After a thorough overhauling and remodeling, will open 23 with five acts from the Hodkins Circuit. This theatre when completed will be one of the prettiest vaudeville theatres in the South. The seating capacity has been increased from 800 to 1,400 and they have added eight boxes. Manager Spencer says that he will have girl ushers and the best orchestra that money can secure.

HADEN P. SMITH.

THURBER.—OPERA HOUSE (A. H. Miller): Opens season 21 with St. Elmo. East Lynne 22. What Would You Do? 28. Isle of Spice Nov. 15. The Tiger and the Lamb 24. My Dixie Girl Dec. 1. The House of a Thousand Candles 9. Classmates 23. Mrs. Worthing's Career 24. A Prince of His Race 31.——ITEMS: The house is now undergoing a general remodeling. Manager Mill reports that when finished he will have height of stage 40 feet to rigging, all new scenery, balcony seating capacity increased to 800, giving a total of 800.—The Mines have been working full time all Summer.—Good season anticipated.

AMARILLO.—GRAND (Richards and Paxton): Season opens Oct. 14 with Albert Taylor co. Honeymoon Trail 27. Queen of the Moulin Rouge Nov. 17. Goddess of Liberty 21. A Stubborn Cinderella 24. Frederick Warde Dec. 17.

BAY CITY.—GRAND (Oscar Kom): Season opens 15 with McFadden's Flats; advance sale good; railroad excursions from neighboring towns.

CLARKSVILLE.—OPERA HOUSE (C. O. Gaines): The Smart Set opened season 6 to top-heavy house; performance satisfactory.

VERMONT.

RUTLAND.—OPERA HOUSE (T. A. Boyle): Beverly of Graustark 8 to large house. Whiteside-Strauss co. 12-17 to large houses in The Girl of the Hills, Man's Enemy, Fatal Wedding, Oliver Twist, East Lynne. The Girls 20. Girl from the Mountain 27. The City 29. Madame X Oct. 2.

BRATTLEBORO.—AUDITORIUM (George E. Pew): Beverly 10; good co.; satisfied fair house. Amerno, hypnotist, 15-17.

BARRE.—OPERA HOUSE (John E. Hoban): Paid in Full 14.

VIRGINIA.

LYNCHBURG.—ACADEMY (Jim Farmer): Opened with Graustark 2 to small business. Seal Kiss 3; fair. Polly of the Circus 5; splendid, to good house. The Climax 6. Al. G. Field's Minstrels 13; S. R. O. The Newlyweds and Their Baby 14.——ITEM: Since the opening of the season the local theatre has been under the capable and efficient management of Jim Farmer, Corbin Shields having been transferred to Atlanta, Ga.

RICHMOND.—ACADEMY (Leo Wise): Die Grenze Vabele 8. Beulah 12 to fair houses. Field's Minstrels 14 to capacity. The Newlyweds and Their Baby 16, 17.——BIJOU (C. I. McKee): Happy Hooligan seemed to please 12-17. Paid in Full 19-24.——COLONIAL (E. P. Lyons): Eddie Barto, Beltrah and Beltrah, George Leclaire, and pictures 12-17.

PETERSBURG.—ACADEMY (Dan Reagan): The Climax 7; fair house; well pleased. The Gentleman from Mississippi 13 to large and delighted audience. Sins of the Father 23. Paid in Full 26.

STAUNTON.—BEVERLEY (Barkman and Shults): The Newlyweds and Their Baby, with Olga Von Hadenelt and Jimmie Rosen, gave two splendid performances to good houses 10.

ROANOKE.—ACADEMY (Tom Spencer): The Climax 12 pleased nice business. The Newlyweds 13; performance and business good. Music Hall Girl 14; fair performance and business.

WASHINGTON.

SPOKANE.

A Stubborn Cinderella Well Received—Gossip of the Week and Personal Mention.

Hazel Kirke, featured in A Stubborn Cinderella, at the Apollorium, and other members of the co. scored 7, 8. Miss Kirke also made a bit as a newsgirl, selling papers from an automobile the afternoon of 8, giving the proceeds to the relief fund for fire sufferers in northern Idaho. In the evening she had as her guests the "newsies" of the city. John Mason in The Witching Hour 18-20. Viola Allen in The White Sister 23, 24. Arizona 25, 26. The Burgomaster 28, 29. The Cow and the Moon 30, Oct. 1. Goddess of Liberty 2. Mary Mannering in A Man's World 5. The Blue Mouse 7.

The Baker Stock co., headed by Franklyn Underwood and Frances Slosson, was received with favor at the Spokane in My Wife the opening week 4. Merely Mary Ann is underlined for week of 11.

Catherine Ridgeway Hunt, of Boston, professionally known as Catherine Ridgeway, has purchased a $5,000 residence site in Rockwood Boulevard addition, Spokane, and will build a home there within the next year. Mrs. Hunt grew to womanhood at Colfax, Wash., where a theatre, the Ridgeway, was named in her honor.

Frederic Brueschweiler, musician and composer, has organized the Occitian Singing Society here and will give two concerts. The society is now rehearsing A Legend of Grenada, a cantata by Henry Hadley, conductor of the Seattle Symphony Orchestra. Alice M. von Rachen is president of the society, other officers are Florence N. Kent, vice-president; Harriet G. Holt, secretary, and Genevieve Mutch, treasurer. Mr. Brueschweiler is musical director.

The Misses Steers and Coman announce the engagement of the following named artists for entertainments in Spokane this season: Madame Johanna Gadski, Antonio Scotti, Bernice de Pasquali, Emilio de Gogorza, Madame Lisa Lehmann and Englisch quartette, Alessandro Bonci, Busoni, Misha Elman, Josef Hofman, Jaroslav Kocian, Madame Gerville-Reache, Pavlowa and Mordkin and the Russian Imperial Band.

Spokane Philharmonic Society is preparing to reorganize. George B. Dresher, secretary of the organization, says there will be a meeting early in October to outline plans for a number of oratorios and concerts to be given during the Winter. Karl Reddelsberger has left the city and it is expected a new leader will be one of the first matters for consideration.

William R. Abram, who was a member of the Jessie Shirley Stock co. at the Auditorium several years ago, and Agnes Johns, who appeared with him in a sketch called When Hubby Realizes at the Pantages Theatre, were entertained at a half dozen homes during their stay in Spokane week 4.

Harry Kennedy, manager of a stock co. at Dayton, Wash., including a half dozen professionals, left them near Pasco, Wash., the night of Sept. 4. Kennedy went to Dayton six months ago with his wife, played vaudeville a while and then organized the stock co., after presenting a home talent minstrel show. It is said he had considerable of the players' money.

Edward Allen, professionally known as Allen Doon, is visiting his sisters, Mrs. M. Baumgartner and Mrs. L. L. Deffenbaugh. He has just returned from a two-year tour of Europe, and while at Windsor he sang before the king. His specialty is Irish songs and sketches, and he has achieved a reputation on the Irish bagpipes. He will probably be heard later in the season on the Pantages circuit.

Professor Christian Oelschlagel, who toured the West with the Boston Lyceum Symphony Orchestra twenty years ago, has been installed as director of the orchestra in Pantages' Theatre, and will also be heard in recitals during the season. Professor Oelschlagel was a pupil of Joachim and solo violinist in several symphony orchestras.

W. S. McCREA.

SEATTLE.

William Dowlan and Anita Allen Seen to Advantage—The Moore to Reopen.

At the Alhambra the Russell and Drew Stock co. appeared in A Girl's Best Friend 4-10, which pleased audiences averaging good business. William C. Dowlan as leading man displayed his usual skill and ability. Anita Allen in the role of Jinny showed her cleverness to good advantage. In the cast were Eva Earle French, Claire Sinclair, O. M. Williamson, George B. Berrell, Frank H. Seaward and others who contributed to the success of the performances. Same co. in Shadows of a Great City 11-17.

The offering at the Lois was A Bachelor's Honeymoon 4-10, which amused and entertained houses ranging from medium to capacity. In the cast were Del. S. Lawrence, Jane Vivian Kelton, Daisy Davra, Lillian Griffith, Dimple Kelton, Flossie Dillon, Samuel M. Griffith, Philip Sheffield, Alf. T. Layne, and Lee Morris. Same co. in The Great John Ganton 11-17.

The Moore will reopen with Walter Whiteside in The Melting Pot 11-17. At the Seattle the Baker Stock co. in Old Heidelberg 11-17. At the Grand A Stubborn Cinderella 11-17. The new season opens under promising conditions.

During the few weeks that it has been closed the Seattle Theatre has been renovated and redecorated.

BENJAMIN F. MESSERVEY.

TACOMA.—The Allen Stock co. is occupying the Tacoma when not otherwise needed for political orators or one-night stands. Zaza has been succeeded by The Defiance of Doris. The co. is a very creditable one, with Verna Felton in leads. She presented Zaza well. Walker Whiteside 8 in The Melting Pot had a fair audience.

FRANK B. COLE.

ELLENSBURG.—THEATRE (O. W. Ball): Going Some, presented by Lawrence and Sandusky, to fair house.——1815: Vaudeville and motion pictures to good business.

WEST VIRGINIA.

WHEELING.—COURT (E. L. Moore): The Girl from Rector's 10; good business. Seven Days 14, 15; S. R. O. Teresa Re Mine 19. Al. Wilson 23, 24. Bright Eyes 26, 27.——VIRGINIA (Charles A. Peinler): Gramstark 5-7, with a good co., did a good business. The Rosary 12-14; S. R. O. In Panama 15-17. Martin's U. T. C. co. 22-24.

WESTON.—CAMDEN OPERA HOUSE (G. F. Gregg): Jeffries-Johnson pictures 7, 8 pleased fair business. Daniel Boone on the Trail 20. My Wife's Family 21. Little Homestead 23.

CLARKSBURG.—OPERA HOUSE (Will De Shon): Johnson-Jeffries pictures 9, 10 to capacity. Black Beauty 17.

BLUEFIELD.—ELKS' OPERA HOUSE (S. H. Joliffee): Polly of the Circus 7; pleasing performance to good business. Climax 10; excellent, to crowded house. Newlyweds 12 pleased crowded house. The Music Hall Girl 13; poor business.

WISCONSIN.

MILWAUKEE.

Fair Week Attractions All Doing Big Business, and Giving Satisfaction.

This week's bill at the Majestic is proving to be a winner for the State Fair visitors, the headline attraction being Annabelle Whitford, the original Brinkley Girl.

The Fourth Estate is proving a big drawing card at the Alhambra this week.

The Fortune Hunter is playing to crowded houses at the Davidson this week. The acting is good, the comedy clean and the appeal is unmistakable. The entire co. does excellent work.

Mort Singer's production of The Flirting Princess opened for State Fair week at the Pabst before good sized audiences. The lines and business of the play have been changed since its first appearance here last Spring, but the novelties remain the same. The play is elaborately staged and the costumes are gorgeous.

State Fair week in Milwaukee would not seem real if In Old Kentucky was not on hand. The play is holding forth at the Bijou this week, and is proving to be just as popular a drawing card

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as in years gone by. The co. and staging are good.

This week's bill is headed by Jean Rundo and Rah Rah Boys. The other acts which please are the Crystal Trio, Armada, Le Clair and Blair, Dick Thompson and co., and Mesh Inter-Trio.

Polly Pickle's Pets is the attraction at the Empress this week. L. E. NELSON.

APPLETON.—THEATRE (Charles A. Tackaes): Cast Aside 5; fair co. and business. Just a Woman's Way 9 pleased small house. Tilly Olsen 10; good co.; fair business. The Three Twins 13. What a Girl Can Do 18. Chauncey Olcott in Barry of Ballymore 22 (Fair week). Paid in Full 25.

RACINE.—THEATRE (Daniel M. Nye): Rose Hill English Folly co. 10; good burlesque and vaudeville; patronage good. Baby Mine, starring Otis Harlan, 11, was excellent and drew two good audiences. The Flaming Arrow 17. The Flirting Princess 18. Allen Stock co. 19-24.

JANESVILLE.—MYERS GRAND OPERA HOUSE (Peter L. Myers): Navassar Band 11 delighted good sized audience, afternoon and evening. Baby Mine 12; good business. Otis Harlan as Jimmy Jinks excellent and co. all good. Al. Martin's U. T. C. 13. St. Elmo 14.

PORTAGE.—OPERA HOUSE (A. H. Carnegie): Grace Merritt in The Blue Mouse pleased capacity house 3. The Climax 5; good co.; big business. Associate Players booked for the 10th canceled. Panama booked 15 canceled. Paid in Full 19. St. Elmo 26. Sensible Sue 29.

EAU CLAIRE.—OPERA HOUSE (C. D. Moon): The Three Twins 11 pleased good business. Chauncey Olcott in Barry of Ballymore 12 to S. R. O.; fine performance. The Climax 15. Just a Woman's Way 18.

OSHKOSH.—OPERA HOUSE (J. E. Williams): Tilly Olson 11; good house. Three Twins 12; crowded house and good performance. Chauncey Olcott in Barry of Ballymore 21.

SHEBOYGAN.—NEW OPERA HOUSE (W. H. Stoddard): Daniel Boone on the Trail 6 to fair business. Just a Woman's Way 11 gave good satisfaction. The Three Twins 16.

STEVENS POINT.—GRAND (W. L. Bronson): Cast Aside 8; good co. but poor house. Just a Woman's Way 15.

WYOMING.

CHEYENNE.—CAPITOL AVENUE (Edward F. Stahle): Wilton Lackaye in The Battle Aug. 27; excellent. to good business. The Third Degree 3; very good to good house. Henrietta Crosman in Anti-Matrimony 10; excellent. to good business. Henry Milley in Her Husband's Wife 17. The Speedthrift 19.

LARAMIE.—OPERA HOUSE (H. E. Root): Sanford Dodge opens season 16. Richards and Pringle's Minstrels 30.—ITEM: The Elks new building will be ready to move into early this Winter.

CANADA.

MONTREAL.

The Traveling Salesman Drew Well—A Good Word for Minnie Milne.

The Traveling Salesman opened to fair house at His Majesty's 12. The play was well acted and proved amusing entertainment. Mark Smith did good work in the title-role, especially in the lighter portions. Gideon Burton and Emmett Shakleford contributed clever character sketches. George M. DeVere was amusing as Julius, and Mark Price gave strength and character to a rather thankless part. My Man 19-24.

Mrs. Wiggs of the Cabbage Patch was the offering at the Princess 12-17. First place among the characters must certainly be given to Minnie Milne for her performance of Miss Hazy, which was a gem. Helen Whethersby was a capable Mrs. Wiggs, Thomas Alkin made a capital Stubbins, and the rest of the cast was evenly balanced. Aborn Opera co. 19-24.

Julius Steger and co. in The Fifth Commandment are the headliner at the Orpheum. Paul Sapdoni, the heavyweight juggler, is another feature. The Irish Wizard and a number of other good turns make up an all-round satisfactory bill.

Miss Russe and her trained dogs are one of the features at the Francais. Dick and Alice McAvoy present Herald Square Jimmy. Gerome, Martin Howard, and the Lewis Trio all contribute to an entertaining programme.

The Rollickers at the Royal, with Jack Johnson, the heavyweight champion, as a headliner, are doing big business. Alice Maude Poole wears some stunning costumes and sings well.

Wormwood's trained animals are the feature at the Lyric.

The powerful and popular drama of French legal life, La Robe Rouge, is the bill at the National.

Last Sunday was the closing night at Dominion Park. The English Belles were engaged as a special attraction.

There will be a season of grand opera at His Majesty's for eight weeks, starting at the end of October. W. A. TREMAYNE.

TORONTO.

Cyril Scott and Helen Lowell Appreciated—Mabel Taliaferro Among Friends.

Packed houses greeted The Lottery Man 12 at the Royal Alexandria. Cyril Scott was well received in the title-role, while Helen Lowell made a great hit as the lucky Lizzie. Guy Bates Post in The Nigger 19-24.

Mabel Taliaferro is always welcomed by Toronto and this week at the Princess in Frederick Thompson's new play, My Man, quite delighted large houses. Robert Drouet in the role of Jim Roberts realized to the full that particular part, while Annie Sutherland as the wife of a crook gave a most realistic presentation of that phrase of life. The theme of the play is not a new one, being the story of the troubles and trials of a woman who has fallen and seeks to rise again, but the excellent work of Miss Taliaferro and her support gives it an interpretative grip that holds the audience throughout.

Thomas E. Shea presented A Self-Made Man at the Grand. As is usual when Mr. Shea plays here he was greeted by capacity houses, and his interpretation of Benjamin Clark, the banker, was full of realism, affording him a splendid opportunity to display his powers. Lydia Powell as the wife of the banker, and J. J. Cassady as the bank clerk, were natural. The other members of the co. were quite up to expectations.

Shea's was again to the front with another bill of the first order, leading with Odiva, the water nymph; she gave a very graceful performance; James Harrigan, the tramp juggler, had also a good supply of hilarious monologue; E. Witt's girls sang well and their act is decidedly attractive; Walter Schrode and Lizzie Mulvey have a very funny skit, Mr. Schrode being the chief fun maker; Brown and Ayer in an amusing sketch, and Elphye Snowden in song and patter, concluded with Emily Greene and co. in a comedy entitled The Minnesota Romance, a very pleasing bill.

E. CHESTER IRONSIDE.

WINNIPEG, MAN.—WALKER (C. P. Walker): Morris' Circuit Vaudeville 5-10.—WINNIPEG (C. P. Walker): Margaret Anglin in The Awakening of Helena Ritchie 5-7; splendid business. John Mason in The Witching Hour; fine; big business 8-10. Viola Allen and James O'Neill in The White Sister 12-14. The Goddess of Liberty 15-17. The Lottery Man 19-21. The City 22-24. Madame Melba 28.—DOMINION (W. B. Lawrence): The Dominion Permanent Players in The Blue Mouse 5-10; co. pleasing; prices popular and audiences big. The Regeneration 12-17.—ITEMS: The St. James' Choral Society (local) organized 8.—The Elgar Musical Society (local) reorganized for the coming season.

ST. JOHN, N. B.—OPERA HOUSE (H. J. Anderson): The Alaskan did a good exhibition week's business 5-10. Phil Ott's Comedians in The Auto Girl 12-14, and The Explorer 15-17; opened to good business; co. possessed ability rather above the merits of the vehicle at their disposal.—ITEM: The Dominion Exhibition, in spite of several wet days, has done a remarkably fine business; closes 15 in a blaze of pyrotechnic glory.

OTTAWA, ONT.—RUSSEL (P. Gorman): The Traveling Salesman opened season, matinee and night, 10, to big business. The Girl in the Taxi 12-17 opened to good business.—DOMINION (Gus E. Greening): Vaudeville and motion pictures. The British Grenadier Guard Band 13 to big houses, matinee and night. Melba concert 15.—GRAND OPERA HOUSE: Vaudeville and motion pictures 12-17 to good business.

LONDON, ONT.—OPERA HOUSE (J. B. Minhinnick): Season opened 14 with Leah Stoddart in My Wife's Family to capacity business. The annual Western Fair is on here 9-17, and the usual crowds are in the city; so business will be S. R. O. for the other two nights of the engagement. Fiske O'Hara in The Wearing of the Green 21. Melba 23. Aborn Opera co. in Lucia and Faust Oct. 1, matinee and night.

BRANTFORD, ONT.—OPERA HOUSE (F. C. Johnson): Season opens 20 with My Wife's Family. Fisk O'Hara 22 in The Wearing of the Green. Traveling Salesman 27. English Grand Opera co. 30.

KINGSTON, ONT.—OPERA HOUSE (D. P. Branigan): The Traveling Salesman 9 opened the house to large and appreciative audience. Daddy and the Girls 15. Ollie Oleson 17. Madame Melba 19. Its and co. 20-24.

DATES AHEAD

Managers and agents of traveling companies and correspondents are notified that this department closes on Friday. To insure publication in the subsequent issue dates must be mailed to reach us on or before that day.

DRAMATIC COMPANIES.

ADVENTURES OF POLLY (James Wall, mgr.): Knoxville, Tenn., 19-24, Atlanta, Ga., 25-Oct. 1.

ALLEN, VIOLA (Liebler and Co., mgrs.): Spokane, Wash., 23, 24.

ALMA, WO WOHNST DU? (J. J. Rosenthal, mgr.): Chicago, Ill., 11-24.

ALMA, WHERE DO YOU LIVE? (Joseph M. Weber, mgr.): Rochester, N. Y., 19-21, Buffalo, N. Y., 22-24, New York city 26—indefinite.

ANGLIN, MARGARET (Louis Nethersole, mgr.): La Crosse, Wis., 21, Madison 22, Rockford, Ill., 23, Joliet 24, Louisville, Ky., 26-Oct. 1.

ARIZONA (M. Williams, mgr.): Missoula, Mont., 21, Wallace, Ida., 22, Colfax, Wash., 23, Lewiston, Ida., 24, Spokane, Wash., 25, 26, Walla Walla, 27, Yakima 28, Ellensburg 29, Olympia 30, Tacoma Oct. 1.

ARRIVAL OF KITTY (Doherty Collins, mgr.): Bloomsburg, Pa., 21, Berwick 22.

ARSENE LUPIN (Charles Frohman, mgr.): Brooklyn, N. Y., 19-24.

AS THE SUN WENT DOWN (Arthur C. Alston, mgr.): Chicago, Ill., 18-24, Peoria 25, 26, Springfield 27, 28, Hannibal, Mo., 29, Kirksville 30, Trenton Oct. 1.

AT SUNRISE (Frank Miller, mgr.): Union City, Mich., 21, Colon 22, Otsego 23, Battle Creek 24, 25.

AT THE MERCY OF TIBERIUS (Glaser and Stair, mgrs.): Toronto, Ont., 19-24, Buffalo, N. Y., 26-Oct. 1.

AT THE OLD CROSS ROADS (Arthur C. Alston, mgr.): Kansas City, Mo., 18-24, St. Joseph 25-28, Maryville 29, Creston, Ia., 30, Red Oak Oct. 1.

AVIATOR, THE (Cohan and Harris, mgrs.): Philadelphia, Pa., 19-Oct. 1.

BABY MINE (William A. Brady, mgr.): Milwaukee, Wis., 19-24.

BABY MINE (Wm. A. Brady, mgr.): New York city Aug. 23—indefinite.

BACHELOR'S HONEYMOON (Central; Gilson and Bradfield, mgrs.): Portage La Prairie, Man., 22, Neepawa 23, Carberry 24.

BACHELOR'S HONEYMOON (Southern; Gilson and Bradfield, mgrs.): Kimball, S. D., 21, Parkston 22, Springfield 23, Geddes 24, Vermillion 25, Akron, Ia., 30, Sioux City Oct. 1, Plattsmouth, Neb., 2.

BEVERLY (Eastern; Delamater and Norris, Inc., mgrs.): St. Louis, Mo., 19-24.

BEYOND PARDON (John R. Price Amusement Co., mgrs.): Earlville, N. Y., 21, Hamilton 22, St. Johnsville 23, Herkimer 24, Ft. Plain 26, Canajoharie 27, Little Falls 28, Dolgeville 29, Johnstown 30, Gloversville Oct. 1.

BREWSTER'S MILLIONS (Al. Rich, mgr.): Jersey City, N. J., 19-24, Paterson 26-Oct. 1.

BURKE, BILLIE (Charles Frohman, mgr.): St. Paul, Minn., 19-21, Minneapolis 22-24, La Crosse, Wis., 26, Dubuque, Ia., 27, Madison, Wis., 28, Milwaukee, 29-Oct. 1.

CAMEO KIRBY: Savannah, Ga., 21, 22, Jacksonville, Fla., 23, Macon, Ga., 24, Atlanta 25-28, Columbus 29, Birmingham, Ala., 30, Mobile Oct. 1.

CAREW, MARY (R. G. Kingston, mgr.): Geneva, N. Y., 24, Carthage Oct. 1.

CHECKERS (Stair and Havlin, mgrs.): Providence, R. I., 19-24, Brooklyn, N. Y., 26-Oct. 1.

CHINATOWN TRUNK MYSTERY: Philadelphia, Pa., 17-24.

CITY, THE (W. J. Evans, mgr.): Concord, N. H., 21, Nashua 22, Haverhill, Mass., 23.

CLIMAX (Joseph M. Weber, mgr.): Boston, Mass., Aug. 29—indefinite.

CLIMAX (Joseph M. Weber, mgr.): Grand Rapids, Mich., 22-24.

COMMUTERS (Henry B. Harris, mgr.): New York city Aug. 15—indefinite.

CON AND CO. (Henry W. Savage, mgr.): New York city Sept. 20—indefinite.

CONCERT, THE (David Belasco, mgr.): Pittsburgh, Pa., 19-24, Baltimore, Md., 26-Oct. 1.

COUNTRY BOY (Henry B. Harris, mgr.): New York city Aug. 29—indefinite.

COUNTY SHERIFF (Chas. H. Brooke, mgr.): W. Stewartstown, N. H., 21, Colebrook 22, Coaticook, P. Q., 23, Sherbrooke 24.

COWBOY AND THE THIEF (Rowland and Clifford Amusement Co., props.): St. Louis, Mo., 18-24, East St. Louis, Ill., 25-27, Terre Haute, Ind., 28-30.

CROSMAN, HENRIETTA (Maurice Campbell, mgr.): New York city Sept. 22—indefinite.

DANIEL BOONE ON THE TRAIL (Central; Robert H. Harris, mgr.): Freeport, Ill., 22, Lena 23, Dubuque, Ia., 24, Maquoketa 27, Monticello 28, Hopkinton 29, Anamosa 30, Cedar Rapids Oct. 1.

DANIEL BOONE ON THE TRAIL (Eastern; Ben H. Howe, mgr.): Monongs, W. Va., 21, Clarksburg 22, Shinaston 23, Fairmont 24, Morgantown 25, Brownsville 27, Mt. Pleasant 28, Donora, Pa., 29, Tarentum 30, Rochester Oct. 1.

DANIEL BOONE ON THE TRAIL (Western; S. A. Mitchell, mgr.): Winona, Minn., 19-21, St. James 22-24, St. Cloud 25, Hastings 26, Owatonna 27, Dodge Center 28, Austin 29, Preston 30, Albert Lea Oct. 1.

DIPLOMACY (Messrs. Shubert, mgrs.): New York city Sept. 13-Oct. 1.

DODGE, SANFORD (B. S. Ford, mgr.): Evanston, Wyo., 21.

DODSON, J. E. (Cohan and Harris, mgrs.): New York city 19-24.

DOLLAR MARK (Wm. A. Brady, mgr.): St. Louis, Mo., 18-24.

DORO, MARIE (Charles Frohman, mgr.): Boston, Mass., 26-Oct. 8.

DREW, JOHN (Charles Frohman, mgr.): New York city Sept. 5—indefinite.

EAST LYNNE (Chas. L. Newton, mgr.): Comanche, Okla., 21, Duncan 22, Marlow 23, Minco 24.

EDESON, ROBERT (Henry B. Harris, mgr.): Springfield, Mass., 21, 22, Hartford, Conn., 23, 24.

ELI AND JANE (Harry Green, mgr.): Vandalia, Mo., 21, Fulton 22, Sturgeon 23, Columbia 24, California 27, Tipton 28, Moberly Oct. 1.

ELLIOTT, GERTRUDE (Leibler and Co., mgrs.): Albany, N. Y., 30, Oct. 1.

FAIRBANKS, DOUGLASS (William A. Brady, mgr.): Boston, Mass., 19-Oct. 1.

FAVERSHAM, WILLIAM (Frank Wilstach, mgr.): Rochester, N. Y., 30, Oct. 1.

FAWCETT, GEORGE (Messrs. Shubert, mgrs.): Rochester, N. Y., 19-21, Albany 22-24.

FIGMAN, MAX (John Cort, mgr.): New York city 19-24.

FIRING LINE (Alfred Aarons, mgr.): Hartford, Conn., 21, 22.

FISKE, MRS. (Harrison Grey Fiske, mgr.): Cincinnati, O., 19-24, Detroit, Mich., 26-28, Toronto, Ont., 29-Oct. 1.

FORTUNE HUNTER (Cohan and Harris, mgrs.): Boston, Mass., Sept. 19—indefinite.

GAMBLERS (Authors Producing Co., mgrs.): Chicago, Ill., Sept. 25—indefinite.

GENTLEMAN FROM MISSISSIPPI (William A. Brady, mgr.): Durham, N. C., 21, Winston-Salem 22, Greensboro 23, Charlotte 24.

GET RICH QUICK WALLINGFORD (Cohan and Harris, mgrs.): New York city Sept. 19—indefinite.

GIRL AND THE RANGER (Frank P. Prescott, mgr.): Cherryvale, Kan., 21, Caney 22, Collinsville, Okla., 23, Claremore 24, Nowata 25, Wagoner 26, Okmulgee 27, Henryetta 28, Wewoetka 29, Okemah 30, Chandler Oct. 1.

GIRL FROM RECTOR'S (A. H. Woods Co., mgrs.): Brooklyn, N. Y., 19-24, Toronto, Ont., 26-28, London 29, Port Huron, Mich., 30, Owosso Oct. 1, Pontiac 2.

GIRL FROM RECTOR'S (A. H. Woods Co., mgrs.): Minneapolis, Minn., 18-21, St. Paul 22-24, Kansas City, Mo., 25-Oct. 1.

GIRL FROM THE U. S. A. (Central; Harry Scott, mgr.): Beloit, Wis., 21, Woodstock, Ill., 22, Belvidere 23, Elgin 24, Joliet 25, Ottawa 26, De Kalb 27, Sterling 28, Traer, Ia., 29, Vinton 30.

GIRL FROM THE U. S. A. (Eastern; Harry Scott, mgr.): Noblesville, Ind., 21, New Castle 22, Portland 23, Anderson 24, Hartford City 25, Bellefontaine, O., 26, Kenton 27, Van Wert 30.

GIRL FROM THE U. S. A. (Southern; Harry Scott, mgr.): Harrisburg, Ill., 21, Benton 22, Sparta 23, Coulterville 24, Belleville 25, Duquoin 26, Carbondale 27, Perrin 28, Marion 29, Mayfield, Ky., 30.

GIRL IN WAITING (Cohan and Harris): Chicago, Ill., Sept. 4—indefinite.

GIRL OF THE MOUNTAINS (O. E. Wee, mgr.): Exeter, N. H., 21, Derry 23.

GLASER, VAUGHAN (Vaughan Glaser, mgr.): Toledo, O., 18-24, Chicago, Ill., 25-Oct. 8.

GRAUSTARK (Eastern; Baker and Castle, mgrs.): Detroit, Mich., 18-24, Chicago, Ill., 25-Oct. 1.

GRAUSTARK (Southern; Baker and Castle, mgrs.): Hattiesburg, Miss., 21, Meridian 22, Demopolis, Ala., 23, Selma 24, Tuscaloosa 26, Columbus, Miss., 27, Greenville 28, Clarksdale 29, Helena, Ark., 30.

HANS HANSEN (Louis Reis, mgr.): Morris, Minn., 21, Willmar 22.

HER SON (E. F. Bostwick, mgr.): Philadelphia, Pa., 19-24.

HILLIARD, ROBERT (Frederic Thompson, mgr.): Brooklyn, N. Y., 19-24, Washington, D. C., 26-Oct. 1.

HODGE, WILLIAM (Liebler and Co., mgrs.): Lawrence, Mass., 19-21.

HOME TIES (Byron Chandler, mgr.): Geneva, N. Y., 21, Canandaigua 22, Oswego 23, Auburn 24, Ogdensburg 26, Watertown 27, Amsterdam 28, Albany 29, 30, Ponchkeepsie Oct. 1.

HOUSE ON THE BLUFF (Jos. P. Bickerton, mgr.): Wilkes-Barre, Pa., 22-24.

HOUSE OF A THOUSAND CANDLES (Rowland and Gaskill, mgrs.): Newton, Ia., 21, Belle Plaine 22, Iowa City 23, Davenport 24, Muscatine 25, Washington 26, Ottumwa 27, Mt. Pleasant 28, Burlington 29.

HOUSE OF A THOUSAND CANDLES (Rowland and Gaskill's): Coffeyville, Kan., 21, Independence 22, Chanute 23, Fredonia 24, Emporia 26, Topeka 27, Wamego 28, Manhattan 29, Junction City 30.

HUMAN HEARTS (Northern; C. R. Rene, mgr.): Watertown, N. Y., 21.

HUNTLEY, G. P., AND HATTIE WILLIAMS (Charles Frohman, mgr.): New York city Sept. 19—indefinite.

ILLINGTON, MARGARET (Edward W. Elsner, mgr.): San Francisco, Cal., 12-24.

IN GOLDEN VALLEY (J. B. Burton, mgr.): Courtland, Kan., 22, Red Cloud, Neb., 24.

IN THE BISHOP'S CARRIAGE (Baker and Castle, mgrs.): Philadelphia, Pa., 19-24, Wilkes-Barre 26-28, Schenectady, N. Y., 29-Oct. 1.

IS MARRIAGE A FAILURE? (Al. Cross, mgr.): Muncie, Ind., 21, Anderson 22, New Castle 23, Marion 24, Frankfort 26, Lafayette 27, Logansport 28, Ft. Wayne 29, Kendallville 30.

IS MATRIMONY A FAILURE? (David Belasco, mgr.): New York city 19-Oct. 1.

JUST A WOMAN'S WAY (Southern; J. M. Reilly, mgr.): Prairie City, Ia., 21, Mitchellville 22, Boone 23, Ft. Dodge 24.

KENTUCKIAN (Rowland and Clifford, mgrs.): Cincinnati, O., 18-24.

LIGHT ETERNAL (M. E. Rice, mgr.): Minneapolis, Minn., 18-24, Peoria, Ill., 20-Oct. 1.

LILY, THE (David Belasco, mgr.): New York city Sept. 5-Oct. 1.

LION AND THE MOUSE (Henry B. Harris, mgr.): Rochester, N. Y., 22-24.

LIPMAN, CLARA (Wm. A. Brady, mgr.): Chicago, Ill., Sept. 12—indefinite.

LIVE WIRE (Klimt and Gazzolo, mgrs.): South Chicago, Ill., 18-21, Des Moines, Ia., 22-24, Kansas City, Mo., 25-Oct. 1.

LOST TRAIL (Willis Amusement Co., mgrs.): Columbia, Pa., 21, Lewistown 22, Hastings 23, Altoona 24, Johnstown 26, Latrobe 27, Irwin 28, Scottdale 29, Connellsville 30, Uniontown Oct. 1.

LOTTERY MAN (Eastern; Messrs. Shubert, mgrs.): Danville, Pa., 21, Pittstown 22, Wilkes-Barre 23, 24, Scranton 26, 27 Carbondale 28, Honesdale 29, Middletown, N. Y., 30, Newburgh Oct. 1.

LOVE AMONG THE LIONS (Charles Frohman, mgr.): Boston, Mass., Sept. 19-Oct. 15.

LOVE PIRATE (Maurice M. Duggan, mgr.): Springfield, Ill., 21, Beardstown 22, Quincy 23, Macomb 24.

MACAULEY, WILLIAM (Jas. A. Fetts, mgr.): Pana, Ill., 21, Jacksonville 22, Mt. Sterling 23, Hannibal, Mo., 24, Quincy, Ill., 25, Ft. Madison, Ia., 26, Monmouth, Ill., 27, Burlington, Ia., 28, Iowa City 29, Manchester 30.

MADAME X (Henry W. Savage, mgr.): New York city Sept. 5-Oct. 1.

MADAME X (Southern; Henry W. Savage, mgr.): Danbury, Conn., 21, Putnam 22, Willimantic 23, Northampton, Mass., 24, New Britain, Conn., 26, Woonsocket, R. I., 27, Leominster, Mass., 28, Nashua, N. H., 29, Concord 30.

MADAME X (Western; Henry W. Savage, mgr.): Newark, O., 21, Columbus 22-24, Dayton 26, 27, Springfield 28, Hamilton 29, Lexington 30.

MANN, LOUIS (William A. Brady, mgr.): Philadelphia, Pa., 12-24, New York city 26-Oct. 1.

MANTELL, ROBERT (William A. Brady, mgr.): Albany, N. Y., 26-28.

MELVILLE, ROSE (J. B. Sterling, mgr.): Monroe, Mich., 20, Adrian 27, Coldwater 28, Goshen, Ind., 29, Dowagiac, Mich., 30, South Bend, Ind., Oct. 1.

MEMBER FROM OZARK (Cohan and Harris, mgrs.): Cleveland, O., 19-24, St. Louis, Mo., 26-Oct. 1.

MILDRED AND ROUCLERE (Harry Rouclere, mgr.): Chambersburg, Pa., 21, Carlisle 22, Lewistown 23, Sunbury 24, Berwick 26, Plymouth 27, Honesdale 28, Susquehanna 30, Owego, N. Y., Oct. 1.

MILLER, HENRY (Klaw and Erlanger, mgrs.): Denver, Colo., 19-24.

MILLIONAIRE KID (Kilroy and Britton, mgrs.): Nashville, Tenn., 19-24, Knoxville 25-28, Chattanooga 29-Oct. 1.

MINISTER'S SWEETHEART: Philadelphia, Pa., 12-24.

MISSOURI GIRL (Joe Rith, mgr.): Brunswick, Md., 21, Winchester, Va., 22, Berryville 24, Front Royal 25, Luray 27, Harrisonburg 28, Covington 29, Clifton Forge 30.

MRS. WIGGS OF THE CABBAGE PATCH (Liebler and Co., mgrs.): Rochester, N. Y., 19-21.

MOTHER (William A. Brady, mgr.): New York city Sept. 14—indefinite.

MY MAN (Frederic Thompson, mgr.): Montreal, P. Q., 19-24.

NAZIMOVA, ALLA (Shubert Bros., mgrs.): Chicago, Ill., 12-24.

NEWMAN, JOSEPH (Louis A. Reilly, mgr.): Denver, Colo., 21, Telluride 22, Ouray 23, Lake City 24, Gunnison 26, Crested Butte 27, Montrose 28, Olathe 29, Delta 30, Hotchkiss Oct. 1.

NEW YORK (A. H. Woods, mgr.): Philadelphia, Pa., 19-Oct. 1.

NINETY AND NINE (W. T. Boyer, mgr.): Brooklyn, N. Y., 19-Oct. 1.

O'HARA, FISKE (Al. McLean, mgr.): London, Ont., 21, Brantford 22, Hamilton 23, 24, Toronto 26-Oct. 1.

OUR NEW MINISTER (Harry Deel Parker, mgr.): Salida, Colo., 21, Leadville 22, Grand Junction 23, Provo, Utah, 24, Salt Lake City 25-Oct. 1.

PAID IN FULL (E. G. Anderson, mgr.): New Philadelphia, O., 21, Coshocton 22, Canal Dover 23, Barberville 24.

POLLY OF THE CIRCUS (Frederic Thompson, mgr.): Boston, Mass., 19-24.

PORT OF MISSING MEN (Rowland and Gaskill, mgrs.): Cincinnati, O., 18-24, St. Louis, Mo., 26-Oct. 1.

PORT OF MISSING MEN (Rowland and Gaskill, mgrs.): Muscatine, Ia., 21, Davenport 22, Moline, Ill., 23, Clinton, Ia., 24, Waterloo 27, Oelwein 28, Decorah 29, Charles City 30.

POST, GUY BATES (Messrs. Shubert, mgrs.): Columbus, O., 22-24, Toledo 26-Oct. 1.

POYNTER, BRULAH (Harry J. Jackson, mgr.): Indianapolis, Ind., 19-21, Dayton, O., 22-24, Cincinnati 26-Oct. 1.

REICHER, HEDWIG (Henry B. Harris, mgr.): Philadelphia, Pa., 19-24.

RIGHT OF WAY (Fred Block, Inc., mgr.): Milwaukee, Wis., 18-24.

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ROBERTSON, FORBES (Messrs. Shubert, mgrs.): Toronto, Ont., 26-Oct. 1.
ROSALIND AT THE RED GATE (Eastern; Gaskell, McVitty and Carpenter, mgrs.): Chicago, Ill., 11-24, Milwaukee, Wis., 25-Oct. 1.
ROSALIND AT THE RED GATE (Western; Gaskell, McVitty-Carpenter, mgrs.): Delphos, O., 21, Van Wert 22, Hartford City, Ind., 23, Muncie 24, Richmond 26, Connersville 27, New Castle 28, Anderson 29, Kokomo 30, Tipton Oct. 1.
ROSARY (Rowland and Clifford, Inc., mgrs.): Chicago, Ill., Sept. 4—indefinite.
ROSARY (Rowland and Clifford, Inc., mgrs.): Buffalo, N. Y., 19-24, Rochester 26-Oct. 1.
ROUND UP (Klaw and Erlanger, mgrs.): Boston, Mass., 5-Oct. 1.
ROYAL SLAVE (Geo. H. Bubb, mgr.): Delphos, Ind., 21, Decatur 22, Wabash 23, Peru 24, Tipton 26, Noblesville 27, Lebanon 28, Flora 29, Monticello 30.
RUSSELL, LILLIAN (Joseph Brooks, mgr.): Chicago, Ill., 19-Oct. 1.
SCOTT, CYRIL (Messrs. Shubert, mgrs.): Washington, D. C., 19-24.
ST. ELMO (Glaser and Stair, mgrs.): Birmingham, Ala., 19-24, New Orleans, La., 25-Oct. 1.
SEVEN DAYS (Wagenhals and Kemper, mgrs.): New York city Aug. 29—indefinite.
SEVEN DAYS (Wagenhals and Kemper, mgrs.): Stockton, Cal., 21, 22, Sacramento 23, 24, Oakland 25-Oct. 1.
SEVEN DAYS (Wagenhals and Kemper, mgrs.): Louisville, Ky., 19-21, St. Louis, Mo., 25-Oct. 8.
SHEA, THOS. E. (A. H. Woods Co., mgrs.): Pittsburgh, Pa., 19-24, Cleveland, O., 26-Oct. 1.
SHOEMAKER (Gus Hill, mgr.): Paterson, N. J., 19-21, Bayonne 22-24, Brooklyn, N. Y., 26-Oct. 1.
SILVER THREADS (Fred S. Cutler, mgr.): Danville, Ill., 21, Indianapolis, Ind., 22-24, Terre Haute 26, Urbana, Ill., 27, Decatur 28, Springfield 29-Oct. 1.
SI PERKINS (C. Jay Smith, mgr.): Greenville, Pa., 21, Conneaut, O., 22, North East, Pa., 23, Jamestown, N. Y., 24, Westfield 26, Mayville 27, Olean 28, Franklinville 29, Angola 30.
SMALL TOWN GAL (Harry G. Libon, mgr.): Mt. Pleasant, Ia., 21, Eldon 22, Bloomfield 23, Ottumwa 24, Centerville 26, Mystic 27, Corydon 28, Albia 29, Hiteman 30, Oskaloosa Oct. 1.
SPENDTHRIFT (Frederic Thompson, mgr.): Columbus, O., 22-24.
SPOONER, CECIL (Blaney-Spooner Co., Inc., mgrs.): Brooklyn, N. Y., 19-24.
[illegible] ROSE (Henry B. Harris, mgr.): Oakland, Cal., 19-24.
[illegible] (Geo. Dickson, mgr.): Chester, Pa., 21, Lancaster 22, Lebanon 23, Reading 24, York 26, Hanover 27, Havre de Grace, Md., 28, Lynchburg, Va., 29, Clifton Forge 30, [illegible] Oct. 1.
STARR, FRANCES (David Belasco, mgr.): San Francisco, Cal., 19-Oct. 1.
[illegible] (J. J. Rosenthal, mgr.): [illegible], O., 19-21, Springfield 22, Dayton 23, 24, Toledo 26-28, Indianapolis, Ind., 29-Oct. 1.
THERESA SEI NICHT BOESE (Adolf Philipp, mgr.): New York city Sept. 1—indefinite.
THIEF (No. 1; A. H. Woods Co., mgrs.): Kansas City, Mo., 18-24, Omaha, Neb., 25-28, Des Moines, Ia., 29-Oct. 1.
THIEF (No. 2; A. H. Woods Co., mgrs.): [illegible], N. Y., 21, Schenectady 22-24, Providence, R. I., 26-Oct. 1.
THIRD DEGREE (Henry B. Harris, mgr.): Chicago, Ill., 18-24.
THIRD DEGREE (Henry B. Harris, mgr.): New York city 19-24.
THREE WEEKS (Leigh Morrison, mgr.): Newark, N. J., 19-24, Syracuse, N. Y., 26-Oct. 1.
THURSTON, ADELAIDE (Cohan and Harris, mgrs.): Washington, D. C., 19-24.
TILLY OLSON (Carl M. Dalton, mgr.): Aurora, Ill., 21, Joliet 22, Pontiac 23, Ottawa 24, Peru 26, Galesburg 28, Monmouth Oct. 1.
TRAVELING SALESMAN (Henry B. Harris, mgr.): St. Louis, Mo., 18-24.
TURNING POINT: Springfield, Mass., 19-24, New Haven, Conn., 26, 27, Bridgeport 28, 29, Waterbury 30, Oct. 1.
TWO AMERICANS ABROAD (Robt. H. Harris, mgr.): Murray, O., 21, Shawnee 22, Crooksville 23, Zanesville 24.
UNCLE DAVE HOLCOMB: Addison, N. Y., 21, Andover 22, Waverly 24, Wellsboro, Pa., 26, Monroe 27, Towanda 28, 29, Bellefonte 30, [illegible] Oct. 1.
UNCLE TOM'S CABIN (Al. W. Martin's; W. Kibble, mgr.): Steubenville, O., 21, Wheeling, W. Va., 22-24, Cincinnati, O., 25-Oct. 1.
UNCLE TOM'S CABIN (Terry's): Salem, S. D., 21, Beresford 22, Ireton, Ia., 23, Merrill 24.
UNCLE TOM'S CABIN (Western; Al. W. Martin's): Stevens Point, Wis., 21, Wausau 22, Grand Rapids 23, Winona, Minn., 24.
UNDER SOUTHERN SKIES (Harry Doel Parker, mgr.): Ottawa, Ill., 21, Streator 22, Aurora 23, Elgin 24, Racine, Wis., 25, Kenosha 26, Janesville 27, Beloit 28, Rockford, Ill., 29, Freeport 30, Dubuque, Ia., Oct. 1.
WALSH, BLANCHE (A. H. Woods Co., mgrs.): Trenton, N. J., 22, Richmond, Va., 23, Norfolk 24, Salisbury, N. C., 26, Spartanburg, S. C., 27, Augusta, Ga., 29, Montgomery, Ala., 30, Mobile Oct. 1.
WARE, HELEN (Henry B. Harris, mgr.): New York city Sept. 20—indefinite.
WARNER, H. B. (Liebler and Co., mgrs.): New York city Aug. 29—indefinite.
'WAY DOWN EAST (William A. Brady, mgr.): Detroit, Mich., 19-24.
WILDFIRE (Harry Doel Parker, mgr.): New Orleans, La., 18-24, New Iberia 25, La Fayette 26, Crowley 27, Lake Charles 28, Beaumont, Tex., 29, Houston 30, Galveston Oct. 1.
WILSON, AL. H. (Sidney R. Ellis, mgr.): Clarksburg, W. Va., 21, Fairmont 22, Wheeling 23, 24, Cambridge, O., 26, Zanesville 27, Marietta 28, Parkersburg, W. Va., 29, Huntington 30, Charleston Oct. 1.
WISE, THOMAS A. (William A. Brady, mgr.): Boston, Mass., 19-Oct. 1.
WOLF (Rowland and Clifford, props.): Anamosa, Ia., 21, Marengo 22, Ottumwa 23, Mt. Pleasant 24, Burlington 25, Oskaloosa 26, Centerville 27, Albia 28, Chariton 29, Leon 30.
WOLF (Stair and Havlin, mgrs.): Baltimore, Md., 19-24, Brooklyn, N. Y., 26-Oct. 1.

STOCK COMPANIES.

ACADEMY OF MUSIC (William Fox, mgr.): New York city Aug. 29—indefinite.
ALCAZAR (Belasco and Mayer, mgrs.): San Francisco, Cal., Aug. 29—indefinite.
ARVINE, GEORGE: Indianapolis, Ind., Sept. 5—indefinite.
BAKER (George L. Baker, mgr.): Spokane, Wash., Sept. 4—indefinite.
BAKER (Lee Baker, mgr.): Minneapolis, Minn.—indefinite.
BELASCO AND STONE (Belasco and Stone, mgrs.): Los Angeles, Cal.—indefinite.
BIJOU: Pawtucket, R. I., Aug. 8—indefinite.
BIJOU (E. A. Schiller, mgr.): Savannah, Ga.—indefinite.
BIJOU (Klimt and Gazzolo, mgrs.): Chicago, Ill., July 3—indefinite.
BISHOP, CHESTER: Monmouth, Ill.—indefinite.
BISHOP'S PLAYERS (H. W. Bishop, mgr.): Oakland, Cal.—indefinite.
BUNTING, EMMA: Atlanta, Ga.—indefinite.
BURBANK (Oliver Morosco, mgr.): Los Angeles, Cal.—indefinite.
CALUMET (John T. Connors, mgr.): South Chicago, Ill., Sept. 4—indefinite.
CONNOLLY, CHAS. D.: Dubuque, Ia., Sept. 18—indefinite.
CRAIG, JOHN (John Craig, mgr.): Boston, Mass., Aug. 29—indefinite.
CRESCENT (Percy Williams, mgr.): Brooklyn, N. Y., Sept. 5—indefinite.
DAVIS (Harry Davis, mgr.): Pittsburgh, Pa., Sept. 5—indefinite.
ELITCH: Denver, Colo.—indefinite.
FORBES (Gus A. Forbes, mgr.): Brooklyn, N. Y., Sept. 5—indefinite.
FOREPAUGH (George Fish, mgr.): Cincinnati, O., Sept. 18—indefinite.
GARRICK: Grand Rapids, Mich., Aug. 21—indefinite.
GERMAN (Ferdinand Webb, mgr.): St. Louis, Mo., Oct. 2—indefinite.
GERMAN (Max Hanisch, mgr.): Philadelphia, Pa., Sept. 24—indefinite.
GIRTON: Los Angeles, Cal., July 19—indefinite.
GORMAN: Lincoln, Neb., Aug. 29—indefinite.
HAVLIN (Wm. Garen, mgr.): St. Louis, Mo., Aug. 7—indefinite.
HAYWARD, GRACE (George Amusement Co., mgrs.): Chicago, Ill., Sept. 3—indefinite.
INDIANA: South Bend, Ind., Sept. 4—indefinite.
LAWRENCE (Del S. Lawrence, mgr.): Seattle, Wash., July 24—indefinite.
LOIS: Seattle, Wash.—indefinite.
LYRIC: Minneapolis, Minn.—indefinite.
LYTELL-VAUGHAN (Chas. Burton, mgr.): Louisville, Ky., 12-Oct. 22.
MAJESTIC: Indianapolis, Ind., Sept. 5—indefinite.
MINNEQUA: Pueblo, Colo.—indefinite.
NATIONAL: Montreal, P. Q., Aug. 15—indefinite.
NEILL (James Neill, mgr.): Minneapolis, Minn., Aug. 29—indefinite.
NELSON, MARIE (Rodney Ranous, mgr.): Chicago, Ill., Sept. 5—indefinite.
NEW CRITERION (Klimt and Gazzolo, mgrs.): Chicago, Ill., Aug. 14—indefinite.
NEW THEATRE (Winthrop Ames, director): New York city Sept. 26—indefinite.
NEW THEATRE ([illegible], mgr.): Cohoes, N. Y., Sept. 12—indefinite.
NORTH BROS. (North Bros., mgrs.): Topeka, Kan., Aug. 29—indefinite.
NORTH BROS. (F. C. Carter, mgr.): Oklahoma City, Okla., Sept. 19—indefinite.
OPERA HOUSE PLAYERS: Paterson, N. J.—indefinite.
ORPHEUM PLAYERS: Philadelphia, Pa.—indefinite.
PARTELLO (W. A. Partello, mgr.): Calgary, Alta., Can.—indefinite.
PAYCEN (S. S. Lawrence, mgr.): Toledo, O., Aug. 29—indefinite.
PAYTON (Corse Payton, mgr.): Hoboken, N. J., Aug. 29—indefinite.
PAYTON'S BIJOU (Corse Payton, mgr.): Brooklyn, N. Y.—indefinite.
PAYTON'S LEE AVE. (Corse Payton, mgr.): Brooklyn, N. Y., Aug. 29—indefinite.
PEOPLE'S: Flint, Mich., Sept. 5—indefinite.
PRINCESS: Des Moines, Ia., Aug. 28—indefinite.
PRINGLE, DELLA: Boise City, Ida., Aug. 29—indefinite.
ROD'S PLAYERS (L. J. Rodriguez, mgr.): Dayton, O., Aug. 15—indefinite.
RUSSELL-DREW: Seattle, Wash., Aug. 29—indefinite.
SHERIDAN, MABEL: Chicago, Ill., Sept. 5—indefinite.
STAMFORD: Stamford, Conn., Aug. 29—indefinite.
SUBURBAN (Oppenheimer Brothers): St. Louis, Mo.—indefinite.
VALE (David Kraus, mgr.): New York city Sept. 10—indefinite.
WOLFE (J. A. Wolfe, mgr.): Wichita, Kan.—indefinite.
WOODWARD (O. D. Woodward, mgr.): Omaha, Neb., Aug. 27—indefinite.

TRAVELING STOCK COMPANIES.

ALLEN, ESTELLE (Alfred Allen, mgr.): Easton, Pa., 19-24.
ALLEN STOCK: Racine, Wis., 19-24.
AUBREY, HELEN (James Davis, mgr.): Atchison, Kan., 18-25.
AVERY, STRONG (F. C. Twitchell, mgr.): Gloucester, Mass., 19-24, Attleboro 26-Oct. 1.
BITTNER COMEDY: Hot Springs, Ark., 12-24.
CHAUNCEY-KEIFFER (Fred Chauncey, mgr.): Carbondale, Pa., 19-24, Mauch Chunk 26-Oct. 1.
CULHANE'S COMEDIANS (W. E. Culhane, mgr.): Aledo, Ill., 19-24.
DESMOND, ETHEL (Desmond and Johnson, mgrs.): Ashland, O., 19-24.
DUDLEY (Frank Dudley, mgr.): Brownsville, Tenn., 19-24.
EASTERN THEATRE (No. 2; William Wamsher, mgr.): Tooele, U., 20, 21, Grantville 22, 23.
GORDON'S ASSOCIATE PLAYERS (Jack Gordon, mgr.): Joplin, Mo., 18-24.
GRAHAM (Oscar Graham, mgr.): Sedalia, Mo., 18-25.
GRAYCE, HELEN (Nathan Appell, mgr.): Waterville, Me., 19-24, Bangor 26-Oct. 1.
HALIDAY (Harold Stout, mgr.): Homestead, Pa., 19-24, Washington 26-Oct. 1.
HALIDAY'S COMEDIANS: New Castle, Pa., 19-24, Braddock 26-Oct. 1.
HALIDAY'S, HOWARD (Chas. E. Whitney, mgr.): Braddock, Pa., 19-24, Homestead 26-Oct. 1.
HALIDAY'S PLAYERS (Palmer Kellogg, mgr.): East Liverpool, O., 19-24, New Castle, Pa., 26-Oct. 1.
HARVEY (J. S. Garside, mgr.): Dubuque, Ia., 22-Sept. 24.
HICKMAN-BESSEY (Harry G. Libou, mgr.): Decatur, Ill., 19-24, Beardstown 26-Oct. 1.
HILLMAN'S IDEAL (No. 1; Lucy M. Hayes, mgr.): Nelson, Neb., 19-24, Osceola, 26-Oct. 1.
HILLMAN'S IDEAL (F. P. Hillman, mgr.): Concordia, Kan., 19-24.
HUNTLEY STOCK: Merrill, Wis., 19-24.
JOLLY PLAYERS (E. B. Jepson, mgr.): Tiffin, O., 19-24, Defiance 26-Oct. 1.
KEENE, LORRAINE (H. L. Lawrence, mgr.): Kearney, Neb., 19-30.
KEITH (Cato S. Keith, mgr.): Upper Sandusky, O., 19-24, Marion 26-Oct. 1.
KELLY, SHERMAN: Marengo, Ia., 19-24.
KEMPTON KOMEDY: Greeley, Neb., 19-24.
LA PORTE, MAE (Joe McEnroe, mgr.): Marietta, O., 19-24.
LE ROY: Buchanan, Mich., 19-24.
LEWIS (W. F. Lewis, mgr.): Nelson, Neb., 19-24.
LONG, FRANK E. (Frank E. Long, mgr.): Mason City, Ia., 19-24, Waterloo 26-Oct. 1.

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LYCEUM COMEDY (Kemble and Sinclair's): Bluffton, Ind., 19-24.
MAHER, PHIL (Leslie E. Smith, mgr.): Lansford, Pa., 19-24, Pottstown 26-Oct. 1.
MARKS, JOE: Lindsay, Ont., 19-24, Barrie 26-Oct. 1.
MAXWELL-HALL (Jefferson Hall, mgr.): Vincennes, Ind., 19-24, Centralia 26-Oct. 1.
MIDDLE STATES (Joseph H. Brenner, mgr.): Defiance, O., 19-24, Findlay 26-Oct. 1.
MOCK SAD ALLI: Viroqua, Wis., 19-24.
MOREY (Le Comte and Flescher's): Ottawa, Kan., 19-24, Abilene 26-Oct. 1.
MURRAY-MACKEY (Jno. J. Murray, mgr.): East Liverpool, O., 19-24, Canton 26-Oct. 1.
PICKERTS, FOUR (Willis Pickert, mgr.):

(*Continued on page 34.*)

THE MOTION PICTURE FIELD

"SPECTATOR'S" COMMENTS.

Attention is called to a communication published in another column, written by a well-known dramatist, who is personally known and esteemed by THE MIRROR, discussing scenario writing and alleged piracy by picture producers—subjects that have before now been referred to by The Spectator. The dramatist is thoroughly right in a number of points made in his letter but as to other points The Spectator believes he has been misled or misinformed or has not fully weighed the circumstances. First as to those matters upon which The Spectator and "Play Builder" can agree: The average price paid by American picture producers for scenarios is not high enough to attract anything like the best talent. On this point The Spectator has already spoken to the same effect. There are exceptions, of course—cases where such companies as the Edison, the Selig and others have enlisted the services of writers of established reputation, paying presumably satisfactory remuneration. But these exceptions only prove the rule. Where fancy prices have been paid to well-known authors on comparatively few occasions, there are hundreds—nay thousands of scenarios purchased at prices that appear ridiculously low, although the scale is hardly so low as 50 cents to $15, as "Play Builder" appears to think. But even place the average at $10 to $25, which is probably nearer the correct figures, what inducement is this for such writers as those that "Play Builder" mentions?

* * * *

This matter of price and the disinclination of the best writers to contribute stories to the films was discussed in a conversation recently between The Spectator and a prominent picture producer. The producer wondered why the best writers were so slow to enter the picture field. The Spectator argued that it was altogether a matter of remuneration. Fifteen dollars, twenty dollars or twenty-five dollars for a good scenario is no inducement whatever for a writer who makes his living by writing. A good scenario requires thought and study out of all proportion to the limited amount of actual writing required. The result is that at prevailing prices the great bulk of scenarios are written by persons who do the work at odd times as a side issue. Professional writers, whether dramatists or magazine writers cannot afford to devote their time to it.

* * * *

Is there any doubt about the truth of the last statement made above? Over in England a writer in the *Bioscope* recently argued that motion picture scenarios are not worth over a pound each, which appears to be the price over there. He declared he could write one in fifteen or twenty minutes. Perhaps yes—the English kind, but how about the really good scenario, telling a logical, interesting and effective story? To have it appeal, it must be interesting and should be new and it must surely be arranged consistently and in a way that it can be pictured clearly. Each action must be carefully thought out—far more carefully than is necessary in writing a magazine short story because of the limitations of the medium. The more care and thought that is put on the framing of the plot and action, the more artistic, finished and dramatic will be the result. The mere work of transcribing the words of the scenario is a minor matter. How many such scenarios could the average writer produce (original stories of real worth, are now being considered) supposing that he is making his living by it? Not over one good one per week, year in and year out, is the estimate of The Spectator. The trained writer might and no doubt would grind them out faster than that at first, but there would soon come a time when the fountain would be exhausted. Let us say then that he could rely on having one good scenario per week accepted—$25 per week—truly a princely stipend for a person of brains and yet some people wonder why the best writers do not get into the picture game.

* * * *

And there is no reason why the manufacturers should not pay more for this class of work—indeed, there is every reason why they should. They can well afford it, to commence with. The scenario at present is the smallest item of expense in producing a picture. If it were increased to a reasonable figure it would attract a better class of writers and there would be a corresponding improvement in the quality of picture stories as a whole. In the opinion of The Spectator, the story is today the feature of motion pictures that needs most improvement. The acting and the photography have improved amazingly and the stories are better, also, but they have not improved in proportion to the other branches of production work.

* * * *

But we are forgetting our friend, "Play Builder." What other points does he advance that The Spectator can endorse? That the French writers enjoy protection from piracy and that there is ample law in this country to protect American writers, especially in the new copyright law, if the American writers would but avail themselves of it; also that the picture companies (the best ones) are responsible, financially—all these propositions are accepted. If the author of a sketch or a play or a printed story feels that his work has been stolen by a picture company he can test the matter very easily, and if he can prove his case, the remedy is undeniable; he can get damages and in most cases collect them. It is then his own fault if he permits piracy to be practiced against him. Providing he can prove the piracy his chance of getting damages in real money are ten times—nay, a hundred times better as against motion picture manufacturers than against irresponsible stage play pirates. "Play Builder" concludes his letter: "We have the law. Why not avail ourselves of its ample protection?" Why not, indeed?

* * * *

But right here is where "Play Builder" and The Spectator come to a measure of disagreement. The Spectator cannot discover that the picture makers are "pirating right and left, not only from the dramatists but from the magazine writers." Pirating to a limited extent may exist, but in the case of reputable manufacturer it is probably unconscious, if at all. Some writer sends in a scenario, the plot of which may have been stolen; it is not recognized or the manufacturer's readers have never seen the original and it passes for new. In such a case piracy may have been technically committed, but not intentionally.

* * * *

Piracy, however, is often charged where it does not exist. A short story writer, for instance, produces a story for a magazine. Where does he get the original idea on which he bases his story? Does he invent it out of whole cloth? Not very often if he be a good writer. He adopts the idea from whatever source it may have happened to come. It is an event, perhaps, in history, an old legend, a situation from the classics, some experience in real life that has come to his notice or possibly it has filtered into his brain from some story he has read or some play he has seen.

None of this material would be strictly original, and it is not this that he copyrights. He puts it all into new form and on the new form he secures a copyright. It is the same with a play builder, as our friend appears to like that term. Only the other day attention was called by the critics to the last play by Hall Caine, "The Eternal Question," nearly every situation of which is directly comparable to some other play.

* * * *

But the writer of a motion picture story is less apt to crib directly from the authors of novels and plays than those authors are to crib from each other, and the reason is apparent. The story as it is developed in a stage play or in a novel or short story is rarely suitable for clear expression in a motion picture play. The merest suggestion of an idea is usually all the picture play writer can use in properly adapting the works of dramatists or novelists to the motion picture film. Where he adheres even measurably close to the text the result is nearly always a failure; the film adaptation is not effective and spectators are not pleased or interested. We have had too many striking examples of this fact to question its truth. The adapter, to make his adaptation suitable to motion picture requirements, is obliged often to rewrite the entire story, plot, action and theme. He has thus given to old ideas a new form, even as the dramatist or novelist had borrowed his ideas from earlier sources. When the motion picture writer couples his adaptation with the title of the original or copies the characters in a sequence of events similar to the original, producing, in other words, a substantial imitation, he is open to a charge of piracy. But where, as is most often the case, he has merely borrowed the suggestion of an idea and on this idea has based a new story in a new form, as nearly all picture plays must be, he has produced a new work and in the opinion of The Spectator is not guilty of piracy. You cannot copyright an idea, and it is the merest idea that is most often charged up as piracy by complaining authors.

* * * *

Incidentally The Spectator cannot endorse "Play Builder's" opinion that "up to the present time the French film producers appear to excel in the matters of subjects and execution." This was formerly the case, no doubt of that, but for a year or more the reverse has been the rule—at least in the opinion of The Spectator, and the great vogue that American films have attained in Europe would appear to bear this opinion out. As "Play Builder's" conclusion on this point is at fault, so, too, is at least one of his reasons therefor, that "the French actor by reason of temperament, method and training is peculiarly suited to pantomimic work." Picture acting is not pantomime and should not be confused with it. Where the picture actor employs pantomime as a mode of expression in a picture, unless the pantomime is legitimately called for by the circumstances, he is departing from the natural and destroying the sense of reality that it is the aim of the motion picture to establish. The best work of the French has been devoid of pantomime, as is the best work of the Americans.

THE SPECTATOR.

WILLIAM WEST IN PICTURES.

A Prominent Member of the Edison Stock Company of Players

William West served the dramatic stage for over thirty years, appearing in a hundred different parts both in stock and road productions, which means that he has appeared before the footlights over 7,000 nights, ranging from tragedy to comedy, from burlesque to pathos. Starting in 1881, he has, during his wide experience, played with W. J. Florence and John T. Raymond. With this wonderful asset to his credit he has affiliated himself with the Edison Stock company.

It is claimed for Mr. West that he is the greatest actor in the motion picture world for make-up. At any rate he is an authority in that art, which, it must be remembered, differs from the art of stage make-up. Coupled with an exceedingly fine composition of character, Mr. West stands out as a clean-cut, careful actor who knows his work. The Edison Company may well be proud of his ability.

SANE DISCUSSION OF PICTURES.

Local Censorship Not Necessary, According to an Indiana Investigator.

During the recent session of the Indiana State Conference of Charities, held in Marion, John A. Lapp, of Indianapolis, spoke intelligently of the motion picture theatre. He evidently overestimates the number of films which treat of crime in one way or another, but in the main his remarks show broad-minded, liberal spirit.

He told of an investigation made of the theatres in Indianapolis by the agents of the Children's Aid Society. He said there are about fifty of these moving picture shows in that city. On the night the investigation was made the attendance of children was about 3,500. It is estimated that about 10,000 children visit these shows in the course of a week. Mr. Lapp said that a close investigation failed to discover any pictures that are obscene, but the trouble was that many of the films depicted crime in startling detail, and this, in his opinion, had a bad effect on the children.

Mr. Lapp was opposed to abolishing the moving picture show. He regarded it as one of the greatest institutions ever produced for good, and he believed that it should be regulated so as to produce more educational pictures instead of sensation. He said he hoped the day would come when every church, every club, every institution for the betterment of the child and the adult would have a moving picture show, and he thought the matter should be taken up by the schools and these pictures used for educational purposes.

There was some talk, he said, of establishing a board of censors in Indianapolis for the 5-cent theatres, but after the matter was discussed it was decided not to do so, because a large per cent. of the films are censored by the National Board of Censors in New York, and the proprietors of the places in Indianapolis are favorable to clean pictures as a business proposition. However, Mr. Lapp was of the opinion that no child under fourteen years of age should be permitted to visit the moving picture shows unless accompanied by their parents.

WHO CAN NAME THIS HOUSE?

Saenger Brothers, of Shreveport, La., are seeking a name for their new motion picture theatre in that city, and have written to THE MIRROR to help them out. Perhaps some MIRROR reader may suggest the name that will meet the case. The new house will have a Turkish front, and a simple Oriental name is what the owners desire. Don't all speak at once.

AN APPEAL TO B. F. KEITH

Will He Lead the Way in Banishing Vulgarity and "Smut" from "Cheap" Vaudeville in Picture Houses?—His Recent Letter in the Boston Papers Regarding Motion Pictures Gives Encouragement That He Will.

THE MIRROR prints below a letter published in the Boston papers written by B. F. Keith to Eva Berwin, of Boston, said to be a young Jewish girl who had protested against some motion picture film which was recently exhibited in one of the Keith houses, and which, Miss Berwin considered, held her race up to ridicule. The title of the film complained of is not given, and the public therefore has no means of judging how much real ground there was for the complaint. MIRROR reviewers who have seen approximately every motion picture issued by the licensed companies during the past two years and a half (the licensed service is the one used exclusively by all Keith theatres), can recall no film that has appeared to be offensive in the manner described.

However, THE MIRROR does not question Mr. Keith's good faith in the matter, although there will undoubtedly be some persons who will look upon his letter as a clever means of obtaining press agent publicity for his houses, and others who may be inclined to "wink the other eye" in reading his reference to the hard time he has had "trying to show the picture manufacturers what was desirable to show to audiences and what was not desirable." But THE MIRROR disclaims any such doubts of Mr. Keith's motives. It prefers to take Mr. Keith at his word and to see in his letter a determination to exert his influence toward still further improvement in the tone, character and quality of motion picture production. THE MIRROR hopes Mr. Keith will persevere in this laudable policy and that he will not permit his previous experience to discourage him. It may be, as he says, that the manufacturers have been inclined to ignore the complaints of himself and his associates in the past against "cheapness and vulgarity" in the films, but if they ignored Mr. Keith, they have certainly been listening to somebody else to some purpose, or have acted on their own initiative, for it is an undeniable fact that the advancement in quality, tone and character of all licensed motion pictures has been little less than marvelous during the past two years. Mr. Keith has not failed to note this advancement himself, as his advertising matter praising the superior quality of motion pictures exhibited in his model Boston house will testify.

THE MIRROR is therefore encouraged to believe that Mr. Keith, as an important factor in the exhibiting end of the business, will be listened to with the greatest consideration in any advice he may care to offer to the manufacturers as to any further improvements they can make in the character and quality of their films.

And now that Mr. Keith evinces the commendable intention of exerting himself to see that his houses may never have films that can offend in any way any of his patrons, THE MIRROR makes bold to earnestly and respectfully suggest that he extend the sphere of his exertions to include the character and tone of the vaudeville shown in some of the picture houses in which he has an important interest—notably four of his New York houses. THE MIRROR would particularly urge him to see that all "smut" shall hereafter be barred from the vaudeville in all these houses. It would be asking too much, perhaps, to expect the quality of the vaudeville to be improved, considering the low prices of admission, but if the cheap and nearly always worthless acts must be endured, they can at least be shorn of suggestive and vulgar references and inuendo, whenever these may occur. THE MIRROR does not believe that Mr. Keith is aware of the extent to which vaudeville performers are offending in the houses referred to, but THE MIRROR can assure him that the thing occurs oftener than is good for the reputations of those houses—far oftener, in fact, than any films are exhibited that may, by the wildest stretch of the imagination, warrant his managerial interference. Let us have better pictures by all means, but let us also have clean vaudeville if we must have any. Let this thing of "saving and protecting the women and children" be no half way business. Make it effective: clean out the one real evil that to-day threatens the good repute of the motion picture business.

THE MIRROR does not for a moment charge that Mr. Keith or Keith and Proctor are alone in permitting this evil to exist. There are two or three thousand other houses in the United States in which there is a similar state of affairs. THE MIRROR'S appeal applies to all of them, and it singles out Mr. Keith in this instance because of his prominence and because he evinces a sincere interest in the moral tone of the entertainment furnished in his houses. His reputation has always been of the very best in this respect, and he is to-day furnishing us, in his model Boston picture theatre, direct evidence of his sincerity. Who, then, better than B. F. Keith to lead the way and show to the so-called "popular vaudeville" managers of America, the way to clean their shows?

Mr. Keith's letter to the little Jewish girl in Boston is in part as follows:

Upon receipt of your letter I was fortunate in being able to get a complete description of the picture from one who had seen it, as I had not seen it, and while perhaps the ending was not as bad as the beginning and might be conceded by some as worthy of passing on this account, I am fully inclined to agree with you in the matter and will so indicate to the managers of my different houses and especially to the manufacturers of the picture.

We have had quite a time trying to show the picture manufacturers what was desirable to present to audiences, and what was not desirable. For a long time they were inclined to ignore us altogether and present many subjects which were really objectionable, not from a race standpoint, but on account of their cheapness and vulgarity, to say the least, and in some cases on account of still greater objectionable reasons.

I thank you for bringing the matter to my attention, as I always do every patron who brings to my notice something that I would otherwise know nothing about, as it affords me an opportunity of correcting the thing at once (if it is really wrong), and my experience has been that I have had very few, if any, complaints where I did not think the party making the complaint was in the right.

INDEPENDENT FILM RELEASES.

Sept. 19, 1910.

(Eclair) Blind Man's Dog..... ...
(Imp.) Debt..... ...
(Yankee) White Squaw..... ...

Sept. 20, 1910.

(Bison) For the Love of Red Wing..... ...
(Powers) Husband's Sacrifice..... ...
(Thanhouser) Not Guilty.....1000

Sept. 21, 1910.

(Ambrosio) Last Friend..... ...
(Atlas) Trailing the Blackhand..... ...
(Champion) White Princess..... 990
(Nestor) Strayed from the Range.... 963

Sept. 22, 1910.

(Defender) Cattle Thief's Revenge.... ...
(Dramagraph) (Not reported)..... ...
(Film d'Art) (Not reported)..... ...
(Imp.) New Butler..... ...
(Lux) Only a Bunch of Flowers..... ...

Sept. 23, 1910.

(Bison) Cattle Rustler's Daughter.... ...
(Thanhouser) Husband's Jealous Wife. ...
(Thanhouser) The Convict..... ...
(Cines) Julie Colonna..... ...

Sept. 24, 1910.

(Gt. Northern) Dr. Jekyll and Mr. Hyde ...
(Itala) Foolshead as a Policeman..... ...
(Powers) His Lordship..... ...
(Capitol) Bill Mason's Ride..... ...

Sept. 26, 1910.

(Eclair) Street Arab of Paris..... 820
(Imp.) Pressed Roses. Com..... 990
(Yankee) Yankee Girl's Reward..... ...

Sept. 27, 1910.

(Bison) (Not reported)..... ...
(Powers) Taming of "Buck"..... ...
(Thanhouser) (Not reported)..... ...

Sept. 28, 1910.

(Ambrosio) (Not reported)..... ...
(Atlas) Laugh on Father..... 450
(Atlas) Levi the Cop..... 550
(Champion) (Not reported)..... ...
(Nestor) (Not reported)..... ...

Sept. 29, 1910.

(Imp.) Annie..... ...
(Defender) (Not reported)..... ...
(Dramagraph) (Not reported)..... ...
(Film d'Art) (Not reported)..... ...
(Lux) (Not reported)..... ...

EXCHANGE LICENSE CANCELED.

A Patents Company bulletin dated Sept. 14, 1910, makes the following announcement: "The license of the Colorado Film Exchange Company, Denver, Colo., has been canceled for violating the terms and conditions of its exchange license."

SCENARIOS AND PIRACY

A PROMINENT DRAMATIST ARRAIGNS THE FILM MAKERS.

He Charges Them with Pirating Right and Left from Plays and Magazines, and Calls on Authors to Avail Themselves of the Protection Afforded by the New Copyright Law—Price of Scenarios Too Low.

THE MIRROR is in receipt of a letter from a well-known dramatist, the author of many successes, and a member of the Society of American Dramatists and Composers, on the subject of "The Moving Picture in Its Relation to the Dramatist and Story Writer." The writer's position and reputation lend importance to his opinions, and entitle his communication to the careful consideration of all parties in interest. Here is the letter:

Editor of The Dramatic Mirror:

SIR.—As an entertainment and as an industry the moving picture has reached a plane, in this country at least, entitling it to the serious consideration and careful scrutiny of the playwright and story writer. Up to the present time the French film producers appear to excel in the matters of subjects and execution. There are two very good reasons for this: First, the French actor, by reason of temperament, method and training, is peculiarly suited to pantomimic work. Equally, if not more, important is the fact that many French dramatists and writers of reputation are supplying scenarios for the film companies. They are men of ideas, and they are paid for their ideas. They must be paid, for the sufficient reason that France protects the rights of its dramatists and authors with drastic laws. The French Society of Dramatic Authors is practically a trust. Managers are at its mercy, and piracy is unknown. It is frequently asked why the American dramatist is not alive to his opportunities in the moving picture field. He is alive, all right, but he wouldn't be alive long if he depended for sustenance upon the prices paid for scenarios by American film manufacturers. Frim 50 cents to $15 is about the scale. Can't you see Thomas, Klein, Broadhurst, Green, Nobles, Kramer, Moody, Miss Mayo, Martha Morton, *et al.*, falling over each other trying to get in on this? On the other hand, why should the picture men pay Thomas or Green or Moody a fancy price for material when they can get the works of these authors and their fellows for nothing? And that is just what all, or nearly all, of them are doing. They are pirating right and left, not only from the dramatists but from the magazine writers.

And yet here are two sections from our revised copyright laws, in effect since July 1, 1909:

ENACTMENT.

"Any person entitled thereto, upon complying with the provisions of this act, shall have the exclusive *right* . . . to perform or represent the copyrighted work publicly, . . . to vend any manuscript or any record whatsoever thereof, to make or to procure the making of any transcription or record thereof, by or from which, in whole or in part, it may in any manner or by any method, be exhibited, performed, represented, produced or reproduced; and to exhibit, perform, represent, produce or reproduce it in any manner or by any method whatsoever. . . ."

PENALTY, SEC. 28.

"That any person who wilfully and for profit shall infringe any copyright secured by this act, or who shall knowingly and wilfully *aid or abet* such infringement, shall be deemed guilty of a misdemeanor, and upon conviction thereof shall be punished by imprisonment for not exceeding one year, or by a fine of not less than $100 nor more than $1,000, or both, in the discretion of the court."

The italics are mine.

There is nothing in the copyright law of France stronger or more drastic than this enactment and penalty. After a ten years' fight of the American Dramatists Club, headed by its founder, the late Bronson Howard, laws as drastic as this are now on the statute books of nearly half the States of the Union. These State laws are exclusively for the protection of dramatic and musical compositions not published and not protected by United States laws. Many authors prefer to protect their property under State and proprietary laws.

The picture producing companies are, I believe, generally responsible pecuniarily. Authors, managers and play owners have worked for twenty years to secure an adequate copyright law, with the misdemeanor and imprisonment clauses. We have the law, why not avail ourselves of its ample protection? PLAY BUILDER.

BIG SELIG FEATURES

Elbert Hubbard's contribution to the films, Justinian and Theodora, is announced by the Selig Company for release. The production is said to be on a magnificent scale.

The Selig Company also announces the early release of another big feature, particulars of which are not given. But it is said to be a film that will make everybody sit up and take notice.

LICENSED FILM RELEASES.

Sept. 19, 1910.

	Feet.
(Bio.) Summer Tragedy. Com.....	987
(Pathe) False Friend. Drama.....	658
(Pathe) Trip to Isle of Jersey. Scenic.	397
(Selig) Bertie's Elopement.....	...
(Lubin) Zeb, Zeke and the Widow. Com.	925

Sept. 20, 1910.

(Vita.) Jean, the Match-Maker. Com.1000
(Edison) Unselfish Love. Drama.....1000
(Gau.) Tactics of Cupid. Drama..... ...
(Gau.) Sunset. Scenic..... ...

Sept. 21, 1910.

(Pathe) Arizona Romance. Drama... 990
(S. & A.) Close Shave. Com..... 553
(S. & A.) A Flirty Affliction. Com... 418
(Kalem) Japanese Spy..... ...
(Urban) Corsican Vendetta. Drama.. ...
(Urban) Scenes in China Travel..... ...

Sept. 22, 1910.

(Bio.) Oath and the Man. Drama..... 997
(Selig) The Sergeant.....1000
(Lubin) Love's Old Sweet Song. Drama 990
(Melies) Salt on Bird's Tail..... 940

Sept. 23, 1910.

(Pathe) Hustler Gets Coin..... 384
(Pathe) Hand of Fate..... 607
(Edison) Jar of Cranberry Sauce. Com. 495
(Edison) Almost a Hero. Com..... 485
(Kalem) Conspiracy of Pontiac..... 975
(Vita.) Modern Knight Errant. Drama 967

Sept. 24, 1910.

(Pathe) Simple Mistake. Com..... 950
(S. & A.) Tout's Remembrance. Drama.1000
(Vita.) Renunciation. Drama..... 999
(Gau.) Reserved Shot. Drama..... ...
(Gau.) Times Out of Joint. Com.... ...

Sept. 26, 1910.

(Bio.) Rose O' Salem-Town. Drama.. 998
(Pathe) Max is Absent-Minded. Com. 551
(Pathe) Colombo and Its Environs... 426
(Selig) Ole Swimmin' Hole. Drama.. 950
(Lubin) Sheriff's Capture..... 990

Sept. 27, 1910.

(Vita.) Her Adopted Parents..... ...
(Edison) Over Mountain Passes. Scenic 275
(Edison) Footlights or the Farm. Drama 725
(Gau.) Sunken Submarine. Drama... ...
(Gau.) Too Much Water. Com..... ...

Sept. 28, 1910.

(Pathe) Hoodoo. Com..... 920
(S. & A.) Hank and Lank (II.)..... 307
(S. & A.) Curing a Masher..... 660
(Kalem) Heart of Edna Leslie. Drama ...
(Urban) The Quarrel..... ...

Sept. 29, 1910.

(Bio.) Examination Day. Com.-Drama. 991
(Selig) Kentucy Pioneer. Drama....1000
(Lubin) Path of Duty. Drama..... 990
(Melies) Plucky American Girl. Drama. 950

Sept. 30, 1910.

(Pathe) Sick Baby. Drama..... 984
(Edison) Ononko's Vow. Drama.....1000
(Kalem) Spotted Snake's Schooling... 885
(Vita.) Home Melody. Drama..... 907

Oct. 1, 1910.

(Pathe) Who Owns the Rug? Com... 690
(Pathe) Southern Tunis. Scenic..... 302
(S. & A.) (Not reported)..... ...
(Vita.) Bachelor and Baby. Drama.. 995
(Gau.) Diver's Honor)..... ...
(Gau.) High-Speed Biker..... ...

PATENTS COMPANY SUITS.

Legal Action Commenced Against Champion and Thanhouser.

Alleging infringement of the Edison patents, suits have been commenced against the Thauhouser and Champion companies, Independent film manufacturers. It is sought to obtain restraining injunctions.

This is the first legal action taken in a long time by the Licensed interests against the so-called Independents, and the film world is wondering if it means a vigorous policy in the future. The organ of the Licensed companies asserts that other actions are to follow.

FOOLISH FIGURES.

The Milwaukee *Journal* estimates that the people of that city pay $3,750 each day into the coffers of the motion picture shows. There are only twenty-five shows in Milwaukee, a small number according to the size of the city, but the average receipts as figured, $150 per day for each house, is obviously a fanciful estimate, as the average seating capacity is given at only 300. Figuring on the same basis of attendance, 3,000 daily per house, the *Journal* dreamer asserts that 249,000 people in Cincinnati must attend the picture shows every day, because there are eighty-three places in that city. He might have carried his computation further and figured that the 10,000 picture houses in the United States play to 30,000,000 people daily, or nearly 200,000,000 admissions every week, counting the houses that are open Sundays—being four times the entire urban population of the country. Whew! Let us all start motion picture shows.

BIG EDISON DISPLAY.

The most talked of exhibit in the Boston Mechanics' Exposition next month will be the Edison collection of inventions, including motion picture machines, devices and films, phonographic devices, electrical batteries, numbering machines, etc. The best space is given to the Edison display and it will be certain to attract the widest attention.

Reviews of Licensed Films

A Mohawk's Way (Biograph, Sept. 12).—It is the noble red man of James Fenimore Cooper that we see in this film—the Indian of romance who, as some people claim, never existed, but who is nevertheless the ideal type for story telling. However, here he appears to be real; he is dressed, or rather undressed, in conformity to history; he has his savage ideas of justice, which is also according to history, and he loves his offspring, which is human nature the world over. But did he respect his squaw to the extent of waging war because a drunken white man sought to kiss her? However, to find fault on this score is drawing the line too close, perhaps. In all other respects the story rings true and is acted with splendid dignity and expression as well as with fine attention to the artistic posing of the pictures. A colonial doctor refuses to minister to the Indian's baby, but the doctor's wife takes a bottle of medicine and cures the infant. The bottle then becomes to the savage tribe a thing of supernatural power. Later, when the episode of the insult has transpired and war results, the doctor and wife are captured. The doctor is killed, but the squaw saves the wife by holding up the charmed medicine bottle to protect her from attack. She is then turned over to the British, safe and sound. The film is one of the best Indian pictures this reviewer can recall and adds another to the long list of Biograph notable successes.

A Good Glue (Pathe, Sept. 12).—The French can extract more fun of a certain sort from a trivial idea than any other producers in the world, and this film is an excellent illustration of this fact. A farcical chap manufactures glue by boiling all the old cast off things in his room and proceeds to sell the stuff on the street. The purchasers use it for a great variety of purposes with exciting results, which end in the downfall of the glue man in a general mix-up.

Hunting the Panther (Pathe, Sept. 12).—These hunting scenes taken in India show the capture of a panther in a trap and the subsequent shooting of the beast. There is some unnecessary baiting of the trapped animal before he is put out of his misery, which is not pleasing to sensitive nerves. The film is colored and quite instructive.

Little Boy (Selig, Sept. 12).—The consolation that a despondent man whose life is wrecked may find in the love of his mother is told with good effect in this film story. We first see him as a boy at odds with his playmates and seeking his mother to dry his tears. Later he marries, but his wife proves unfaithful and he leaves her, starting on a downward path until turned from it by a friend, when he again seeks his mother for that consolation which no one else can so well supply him. The theme is obvious and the acting impressive.

The Great Secret (Edison, Sept. 13).—One cannot but admire the fine realism of many of the scenes in this film, especially those taken on shipboard and in the studio representing the ship's cabins. The realism comes no less from the backgrounds than from the acting, which is natural and in which there is no offensive knowledge of the camera displayed. The story, while amusing and possible, is scarcely of enough strength to be spread over an entire reel. Some of the scenes do little to advance the narrative, being acceptable only on account of their fidelity. This truthfulness, however, is absent in the scenes in which the French soldiers appear in uniform. Here there is an obvious attempt to caricature the military men, which is out of place in a story that depends altogether on its plausibility in making its humorous point. The plot is easily told. A young woman who is contracting with a corset manufacturer to sell them designs for a new style of corsets, completes her drawings near French fortifications and is pursued by French officers across the Atlantic in the belief that she is a spy employed by a foreign Government. A letter which they secure, in which the manufacturer writes her that the "steel reinforcements" should be more clearly shown in her drawings, strengthens their suspicions. One of the officers has in the meantime fallen in love with the girl and after they discover how they have been misled he renews his courtship and is accepted.

The Sepoy's Wife (Vitagraph, Sept. 13).—This is a strong as well as a valuable film production—strong because of the story and acting and valuable because of the evident study and care of the producers in presenting approximately true atmosphere. What the same company accomplished in the way of giving us effective impressions of Japanese life in previous films it has achieved in this picture as a convincing reflection of scenes in India. Probably there are flaws that might be detected by persons familiar with India, but they are not such as to be readily seen by strangers to that country, however well read they may be. The story tells of a Sepoy of 1859 who becomes a leader in the great mutiny. The Sepoy's wife is grateful to an English doctor who has saved the life of her child, and she saves the lives of the doctor's family and aids the British by guiding a company of Highlanders to the rescue. The scenes of conflict are well handled.

An Easy Winner (Gaumont, Sept. 13).—French duelists are effectively caricatured in this farcical film, which is otherwise rather limited as to story. Two men are to fight over the smiles of a lady, but one of them is a coward and prevails upon an actor friend to make up to resemble him and to take his place on the field of honor. The actor is victorious, wounding the other fellow on the wrist, and the lady rewards the victor by bestowing her affections upon him, all the more willingly when she discovers that he is a good-looking chap. The acting is adequate, but the continual talking to the front does not help in the least.

A Powerful Voice (Gaumont, Sept. 13).—Just one scene in this film is genuinely amusing, and that is where the man with the powerful voice plays the piano and sings in a hotel. All the hotel help and the guests are so moved by the charm of his music that they keep time to his melody in a laughable way, not new but effective. After this scene the man with the voice becomes tiresome and not at all funny.

Little Mother (Kalem, Sept. 14).—The best acting in this film story is done by the country girl who becomes jealous of the "little mother" from the city and tries to undermine her in the love romance that is growing up between her and the farmer boy, and the best scene is where the country girl imparts the false story that she is engaged to marry the young man. He also does well enough in the early scenes but becomes too theatrical when he discovers the deception through a farewell note from the city girl, and follows her to town to renew his offer of marriage, which she accepts. She is a poor young woman with two children, living in a New York tenement, but whether she is their mother or their sister we are not told. She makes the country visit with the children as a result of a fresh air invitation. The part is well played in the main but would have been improved by less staring to the front in the emotional scenes. In fact, the whole film would have been more effective if posing for the camera had not been so obvious. The director, to be sure, must not forget his camera, but he should contrive his work in such a way that the spectators may not be aware of it.

Two Sisters (Pathe, Sept. 14).—This picture story from the Pathe American branch is moderately interesting and the acting is in harmony, being moderately good. It would have been better than medium if some of the players had not allowed their attention to the camera to be so apparent and if there had been less pantomime in the acting. The two sisters are orphans living as children with an abusive aunt. One of the children is adopted by a wealthy family. Ten years later the other sister is still the cringing slave of the aunt, although she looks husky enough in the picture to manage the old lady with one hand. However, she runs away and gets a job as maid in the same house with her sister, although they do not recognize. It appears to be a very sociable household, as a young man speedily gets his arms around the maid, causing the sister to become jealous and discharge her. Whether it is the discharge or the loss of the hugging we know not, but the maid concludes that life is no longer worth living and she turns on the gas in her room, prepared to die. The old aunt arrives just in time to reveal her identity and save her, after which the sisters embrace, camera fashion (both faces front), and the story ends with a nice sweetheart for each girl.

He Met the Champion (Essanay, Sept. 14).—There is plenty of fun in this Essanay farce, but it is not due to the attempts of the comedian to make funny faces when he is facing the camera. The laughs come when he gets busy and does things. He wants to be a great wrestler and meet the champion. So he starts practicing by taking a fall out of everybody he meets on the street, sometimes with more serious results than he bargained for. He meets his Waterloo when he meets the "champ," but truth compels the statement that it is not a very exciting Waterloo after all.

Whist (Essanay, Sept. 14).—The settings for this farce deserve special praise. They show the interiors of two parlors opening on a city apartment house airshaft. Looking through one parlor and through the windows the other parlor can be seen, and it all looks very real. A whist party is in one parlor and a musician in the other. The music annoys the card players and one of them bribes the musician to be quiet. Then other disturbers with windows opening on the same airshaft get into action and are bribed, the last one being a Scotch bagpiper, who is silenced temporarily with a bottle of "Scotch." When the "Scotch" takes effect the bagpiper in his joy collects all the disturbers in the musician's parlor and the whist game is ended for good. The acting is spirited and the situations amusing, but there is that useless recognition of the camera at times, as, for instance, when one of the whist players sits with his back turned to the next player, so that he can face the front. And it didn't help the picture or the acting in the least.

The Tramps (Urban, Sept. 14).—This farce makes a great deal of importance out of a single small idea, resulting in a laugh only at the end of the story. Two tramps are given vitriol by mistake in a saloon, and the saloon keepers, a man and wife, appeal to the police, believing the victims must have gone off and died. The tramps are found sleeping and are brought back, only to have them revive and demand more of the same kind of beverage.

The Artisan (Urban, Sept. 14).—The impossible kind of a story, in which we have the hero of a charitable and forgiving spirit, scarcely human, is told in this film with fine expressive acting, but a very unconvincing explosion. The workingman has befriended the chap out of a job, fed him, clothed him and secured work for him. In repayment the newcomer wins the other's sweetheart. Then comes the explosion, and the artisan saves the newcomer's life, nearly losing his own. In the last scene we see the injured artisan going through the time honored motion picture ceremony of placing the hands of the two lovers together. The story is harmless, but flabby.

In the Mission Shadows (Melies, Sept. 15).—The acting in this film is very good and the atmosphere and theme are excellent, but the story appears to ramble along, almost losing its way and leaving the spectators in more or less doubt at different stages. The girl marries against her aunt's wishes; a child is born and dies, being buried under the shadows of the mission; a bad Mexican girl drops into the story and out again, remaining just long enough to sprain her ankle and be picked up by the hero while the wife looks on. Result: separation. The good padre tries to mend matters and there is an exchange of letters that are not easily understood. Then the padre dies; the wife thinks it is her husband who has died, and the two are reconciled over the dead priest's grave.

In Life's Cycle (Biograph, Sept. 15).—This follows out the life of a motherless brother and sister from the time of the mother's death until the sister brings her daughter to the old grave. In the interim much happened to her. She left home with a worthless but attractive rogue who dragged her through all sorts of hardship. His only good deed was a poor reparation for all this: Having been injured in a tavern brawl, he married the girl before he died. Returning for a last look at her mother's grave—which, by the way, looked precisely as it did when she left it, even to the last spear of grass—the girl met her brother, who had become a priest. Her father welcomed her again to the old home. The girl and her lover do quite the best work, convincing at all times. The last time he mistreated her before the brawl was a scene of great strength and artistry. In the closing scenes at the cemetery the heroine displayed a remarkable instinct for graceful posing. The father and the brother missed their opportunities by too much reserve usually. The scenes in the seminary and in the saloon were well directed.

The Schoolmaster of Mariposa (Selig, Sept. 15).—Unless it was intended to exploit the Mariposa Falls, the Mariposa lilies and the Mariposa redwood, there is no reason why this film could not have been named anything else. In attempting to be instructive to stay-at-homes, as well as amusing, it detracts somewhat from the interest of the story. The plot is entirely conventional anyway—an importunate gentleman of wealth is roused to jealousy by the consideration the heroine shows the poor schoolmaster after the schoolmaster picked her up unconscious by the roadside. The villain stirs to action some jokers whom the teacher had thrashed for interfering in school affairs. An exposé follows; the villain is dismissed forever, the jokers are turned over to the sheriff, and several years later the girl marries the teacher, who has become a famous painter. This last development is entirely unprepared for; we haven't even seen the schoolmaster sketching after school hours. There was a chance for another glimpse of Mariposa scenery which would have had some connection with the plot. The acting is merely adequate.

Resourceful Robert (Lubin, Sept. 15).—This is a really comical film—partly by reason of the fundamental idea and partly by reason of the acting. It is to be hoped that Robert some day told his father-in-law of the deception practiced upon the old man, for that gentleman would doubtless appreciate the joke. There really was no reason for parental refusal of consent to the marriage in the first place, unless on account of their giddy youthfulness. The refusal counted for little, however, because Robert, with the assistance of the gardener, the hose and an overturned canoe simulated a heroic rescue that quite won the old man's heart. The young couple and the gardener are capable comedians, but the old man was not always guided by unerring taste; his grief at finding the upturned canoe was rather too fervent for good comedy. The Irishman, in showing the daughter's hat to her father, was quite as clever as any of the cast. The film, although short, has a goodly number of laughs.

Mrs. Rivington's Pride (Lubin, Sept. 15).—A rather senseless pride it was—that pride of Mrs. Rivington's, which made her leave her happy home rather than still her husband's childish jealousy. The fact that her brother had called on her for a loan and that she had turned over to him a valuable necklace recently given her by her husband, need not have troubled the domestic waters so desperately. If she preferred to take in plain sewing rather than settle the misunderstanding, it was her own business; still one can't sympathize deeply over such a trifling cause for dissension. Of course, the way her husband sneaked around the drawing room portieres to watch her wasn't proper domestic etiquette, but she didn't see him in the act. Both of them had been sufficiently punished before the brother returned the necklace, so the moral could not be skipped by the most casual observer. The acting was of the melodramatic variety; the heroine paused and cast her eyes to heaven before she could get through a single door, and the husband frowned and glared in and out of season. The agony and the virtues were laid on with a trowel by the actors as well as by the playwright.

Two Waifs and a Stray (Vitagraph, Sept. 16).—In this film the acting of grown-up persons has been subordinated to that of three children, and with very felicitous result, as the children are quite equal to the extraordinary demands made upon them. The boy, the leader of the cast, shows remarkable ability, and he is closely seconded by the girl, his sister. These two motherless waifs, left alone by an accident that robbed their father of his memory, lead a precarious life in a piano box. They meet their expenses by selling papers. They also adopt a third member of the family, a stray child whom they pick up on the street. On a fresh-air trip this newest recruit to the piano box meets her parents, who take her and her two friends to their country home. Here the two city children find their father and revive his memory. The story is very pretty, but very impossible. It will, however, amuse children and elderly persons with longings for childhood. The acting is quite remarkable in all the juvenile roles.

Unconscious Heroism (Pathe, Sept. 16).—The siege of Paris by the allied forces has been used here as a background with good effect. A boy to get milk for his baby brother, slid unobserved from the city gates and was, of course, captured. Being dragged before a German commander, he unconsciously aroused the warrior's sympathy by explaining his mission. With a bottle of milk fresh from the dairy and a safe-conduct pass, he leaves the German lines. At the gates of Paris, however, he is shot by defenders of the city. As he struggles on to the gate, soldiers come out to his aid and restore him to his family. The wound, it appears, is not fatal. The weakest part of the film is that last scene in which the actors try to make evident the boy's ultimate recovery. It is to be noted that although wounded in the shoulder he still retains full use of his arm. The best of the film is the part outside Paris. While the boy's illusion of German soldiers is not entirely plausible it is at least interesting.

Bumptious as a Fireman (Edison, Sept. 16).—Bumptious is not absolutely the funniest person ever seen. The incidents chosen from his career for motion picture presentation seem to promise more or less at first, but they usually don't fulfill their promises. This time the burning steak which Bumptious effectually settled by throwing it out of the window could just as well have been disposed of by the cook—and would, too, outside the Edison film. The final scene, in which Bumptious attempts to rescue the romantic reader of novels from a smoking lamp, moves too slowly; the actors do nothing funny while they are in the room waiting for the hose to extinguish them. The idea has not been made the most of in details. The episodic intrusion of Mr. Butt-In should have led to something of importance or else have been omitted. The acting was competent. The man who made the presentation speech to Mr. Bumptious was notable in his short role.

From Arctics to Tropics (Edison, Sept. 16).—This is an unusually attractive film of its kind. It consists entirely of views along a Peruvian railway. From an altitude of 160,000 feet, up in the region of perpetual snow, a little car coasts a hundred miles down to Lima, the capital, accompanied by a train from which the views were taken. The last scene in Lima showed a narrow but busy street, quite American in its general aspects.

Leap for Life (Kalem, Sept. 16).—The title of this film spells wild-eyed melodrama, but the picture is no such thing. On the contrary it is a very fine type of Indian drama. The leap for life is merely an incident by which the French Canadian young man becomes injured. He had been pursued by hostile savages and had fallen down a cliff in trying to jump to safety. An Indian girl picks him up, takes him to the Indian camp and nurses him back to life with the aid of the priest at the log cabin mission. When the white man wishes to marry the girl her father and an Indian aspirant for her hand object, but he steals her away and the priest does the rest. Indicating the strong influence exercised by the priests among the Canadian Indians of the early days, the good father in this story prevails upon the tribe to become reconciled to the marriage. Incidentally it should be mentioned that the young couple in escaping from the Indian camp moved too leisurely to accord with the circumstances.

The Vagaries of Love (Pathe, Sept. 17).—This story, which starts out like a drama, very well acted, turns suddenly into a farce, when the husband discovers his wife showing affection for her lover of former days. The lover had been brought into the house injured after an accident. Although hubby makes enough furious faces to indicate nothing short of murder, he contents himself with appealing to his aunt for help. This aunt, who appears to be the only comedy character in the story that is played convincingly, brings along a handy girl who pretends to fall in love with hubby, thus arousing the jealousy of the wife and turning her suddenly from her infatuation for the old lover. Finale: reconciliation.

Hank and Lank (Essanay, Sept. 17).—The first of the Hank and Lank supplements, as the Essanay has dubbed its new series of short "fliers," proves amusing, but not uproariously so. Probably they will appear funnier as we become better acquainted with them. They are two fanciful tramps. One of them in this story pretends injury before an automobile and is royally treated by the occupants; but when the other tramp tries a similar trick the owner of the automobile turns out to be a dentist with a murderous pair of forceps which he proposes to use on the tramp. Exit Hank and Lank in a hurry.

The Pony Express Rider (Essanay, Sept. 17).—Here we have another of the Essanay Western films of the usual type that has proved so popular, regardless of whatever criticisms may be urged against them. The story is not particularly wholesome and the hold-up of the pony express

rider is one of those scenes that is giving cause for police criticism in various cities. Why could it not have been left out? A cowboy who has been rejected by a girl goes away and joins an outlaw gang. In pursuit of his new occupation he holds up the girl's lover, the pony express rider, leaving him insensible by the roadside. But when the outlaw finds the girl's picture in the stolen bag he hurries back to the injured man, restores the bag and contents and also the horse, but retains the picture. This is mixing sentiment with crime in a manner that is neither convincing nor uplifting. The early scenes show very shabby backgrounds, but the other scenes are splendid in their wide sweeps of Western mountains and valleys.

A Lunatic at Large (Vitagraph, Sept. 17).—The element of spontaneous comedy is lacking in this film. It appears forced and unreal in the scenes that are intended to be funny, and it is therefore not up to the usual Vitagraph standard. A professor is expected at a country house on a visit. He lingers along the way and falls asleep against a tree. Along comes an escaped lunatic, a former college professor, who appropriates the sleeping man's magnifying glass and bag, nicely marked with his name, and wanders into the house of the country gentleman, where he is supposed to be the expected guest. The matter is straightened out when the real professor is captured as the supposed lunatic and is rejected by the asylum officers.

Reviews of Independent Films

Captured by Wireless (Yankee, Sept. 12).—Witnessing this film is like going back to old times when the actors rushed through the scenes without expression or intelligence, all bent on getting as much movement as possible into the pictures. The construction of the story is of similar character—a jumble of scenes with little or no reference to logical sequence or a connected plot. The players also make the error of talking volubly to themselves when alone and overacting to a ridiculous degree, as in the scene where the innocent clerk discovers the loss of the diamonds. He is accused of the crime, but the real culprit is detected on shipboard by means of a wireless message and is arrested as he lands.

Between Duty and Honor (Eclair, Sept. 12).—The opening scene of this film, though showing an attractive reception picture with ladies and gentlemen in fine costume, tells us nothing of the story. Later we see an officer of the fallen Napoleon discovering his wife making love to the new King's attorney. The lady seems sorry enough about it during all the following scenes, but this does not prevent her husband from fighting a duel with the attorney in which both are killed. The acting is not up to French standard, although there is good opportunity, especially at the point where the attorney, after arresting the officer at the command of the King, releases the prisoner that the duel may be fought.

The Two Daughters (Imp., Sept. 12).—The difference in character between two sisters is shown with clearness in this film. One daughter is proud and selfish. She marries a rich fellow to the great joy of her parents. The other girl is a home body and marries a poor man against the wishes of her parents. Later when the mother has scarlet fever the rich daughter refuses to trust her precious self in the sick room, but her sister on learning the facts hurries to her mother's bedside with her husband. This opens the eyes of the old folks to the true worth of the two girls. The story, it will be seen, is wholesome though primitive in plot. The acting is adequate, but the scarlet fever sign could have been of little protection, seeing that it was posted at the back door.

Tell Tale Perfume (Powers, Sept. 13).—There is very little to this story—the stealing of military papers from an army officer by a female spy acting for the Spaniards. The odor of the spy's favorite perfume lingers behind and the officer's wife recognises it so that her husband is able to visit the spy's apartments and recover the papers just as she is about to deliver them to the Spanish agent. The acting is satisfactory except that nearly all the players insist on telling their thoughts to the front. Who do they think they are talking to?

A Day of Pleasure (Powers, Sept. 13).—This is supposed to be farce, but it is more foolishness with not a laugh from start to finish, the reason being that the many mishaps encountered by the family picnic party have no logical causes, merely happening. The tumble into the water from the boat might have been funny if the people in the boat had not tried so obviously to tip it over.

Tangled Lives (Thanhouser, Sept. 13).—This story in very nearly the same form has been told before in the films, but the Thanhouser people have done it fairly well and added a few details which, while not quite logical, give it some new interest. A bank clerk becomes a defaulter and pretends to commit suicide by drowning, thus effecting his escape. Reporters are "Johnny on the spot" so promptly that we cannot understand how they missed seeing the escaping man, but they take the suicide for fact and later one of the reporters marries the supposed widow. On the wedding night the husband returns as a tramp, but in escaping again falls out of a window and kills himself. The reporter has no difficulty in keeping the wife from seeing the body, although she comes within a few feet of it, and the wedding ceremony goes merrily on.

Cowboy's Matrimonial Tangle (Bison, Sept. 13).—There is some effort to give us light comedy in this film, but the story as told is so shallow and the finish so impossible that it cannot be pronounced a shining success. The two cowboys have two girls, but their affections are crossed; each man loves the girl who loves the other fellow. The expression of these preferences is not accomplished with skill sufficient to make it interesting. The girls have their way in the end by pretending to agree to the choice of the boys, and when the wedding ceremony takes place insisting that all four shall be blindfolded. The foolish men agree, being a case of love blinded, as it were. The girls change places and when the ceremony is over each is tied to the man she wants. Later the men appear very well satisfied about it and the picture ends with an exhibition of married felicity.

Dixie (Imp., Sept. 15).—This is really distressing in its meagre mounting, incongruous in details, and unfinished in plot. It preaches union and harmony to the South, but not in a fashion to do much for its cause. A high charactered Southern youth, in attending a Northern military school, falls in love with the commandant's daughter. The war finds him loyal to the Union, but in obedience to his father he returns to fight on the losing side. Being wounded, he sends a locket to the commandant's daughter, who immediately travels to his home to declare her undying love. What became of her after that is pure conjecture. The wounded hero survived to fight in the Spanish-American War, thus cementing broken bonds. In the first place, the details are absurd; the scenes in the barracks are impossible. Girls didn't call on cadets in that fashion, even in the North. The heroine could never have traveled through Southern lines with her father, even had she been backed by the Imp. Company. In the last scene, forty years later, the hero still appears as a beardless youth, and the flag hasn't a star more than it had in 1860. Worst of all, the faces of the actors appear as ghastly, inexpressive, white. Whether they use too much or no make-up, or whether it is the arrangement of light or the developing of the negative, a spectator can't say, but he can vigorously criticise the unfortunate result.

Temptation of Sam the Bottler (Film d'Art, Sept. 15).—Here we have a race track drama, although it doesn't thrill the spectator. It seems designed to show race track scenes for the edification of those that do and those that don't know, as much as to tell a story. The jockey Sam, having lost his money at baccarat, accepts ten thousand dollars from a gentleman who wishes "The Griffon" not to win the contest at Chantilly. Sam, however, is true to his master and wins the race in a very tame scene. The outraged "sportsman" taxes Sam with treachery, and is summarily evicted from Chantilly for attempted bribery. A fair siren ogles Sam from time to time, but she turns out to be a suitable wife for him instead of an accomplice of the moneyed villain as she appeared at first. A great deal more might have been made of the race, although it would have required elaborate management. In translating the film into American terms we get a bribe in dollars at a French track, a needless discrepancy. The acting is not at all remarkable; in fact, it is the poorest production the Film d'Art has shown this Summer.

The Attempted Elopement (Defender, Sept. 15).—This is a short film of more or less humor and of minimum probability. The go-between betrays the trust of his eloping friend to a group of practical jokers. The jokers capture the would-be groom and one of them impersonates him, bearing the lovely heroine away. The deceived young man arouses the parents, who pursue the daughter and of course catch her. In gratitude the old man bestows his daughter's hand on the original eloper. The appearance of the elderly people in their night clothes might have been omitted; their immediate reappearance in full afternoon dress is rather absurd. The conclusion is not all that might be desired. Parents who pursue a daughter so frantically would not immediately hand her over to another man. In spite of the impossibilities the acting is vivacious enough to make the story agreeable. The idea has not received the best possible development.

A Game for Life (Defender, Sept. 15).—This is rather a strong story, although a short one. It might have been made even shorter by reducing some of the earlier scenes. From the gambling hole, where the bar is kept by a girl, the card shark escapes to his sweetheart's house. The three pursuers do not find him at first, but one of them—a correctly tailored individual in a silk hat—hangs around until the man comes out of hiding. Wounding his victim, the fashionable Nemesis follows him back to the house and is about to dispatch him when the girl proposes to play a game of cards, the stake being her lover. As the man foolishly agrees the girl hides a full house in her shoe and uses it effectively in turning the game. The plot has its possibilities, although they are not fully realized. For example, concealing the hero behind a table was the merest stage convention; he should have been really out of sight. The carelessness of appearing again in the open would have kept any sane man inside the house after the searchers left. The acting is best at the climatic point.

The Stolen Invention (Thanhouser, Sept. 16).—This film is not so good as the Thanhouser trademark would lead one to

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THE SHERIFF'S CAPTURE

Released Monday, September 26

The story of a Western girl who did not like sheriffs on general principles and because they were cowards who shot men in the back. Because of that she aided in shielding two outlaws from capture, but when they shot the sheriff from behind her sympathies turned and she helped the deputies capture the fugitives while the sheriff captured her heart. A splendidly pictorial Western subject. Length, about 990 feet.

THE PATH OF DUTY

Released Thursday, September 29

Last Fall we released some marine subjects that excited much favorable comment. Here is another with the same fine pictorial quality and with a much stronger narrative value. The young revenue officer who loves the fisherman's daughter has reason to believe her father is a smuggler. He is true to his oath of office and makes the arrest, but the girl discovers the identity of the real smuggler and obtains her father's release. Length, about 990 feet.

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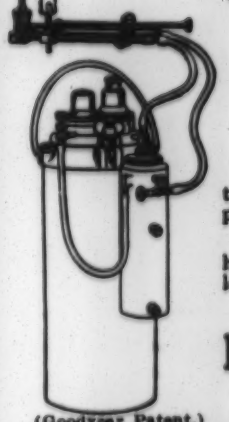

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Kleine Optical Co., 52 State St., Chicago, Ill.
Yale Film Exchange Company, 522 Main St., Kansas City, Mo.
George Breck, 70 Turk St., San Francisco, Cal.

expect. The story is long and rambling and the acting is not notable at any point. A drugged potion, a forged receipt, an escape from an insane asylum, and the confounding of the villain are the points around which the threads are woven. The result looks a good deal like crazy work. The sheer impossibility of the plot is not relieved by the details of the mounting or of the action. The wild escape from the lunatic asylum, the row across the river, the hiding in the woods, are all cut upon an absurd pattern. Probably for those that like highly seasoned drama the film will prove entertaining; for others it is too mellow. It is rather difficult to understand by what magic the two signatures are made to appear in the court room without human agency. They come and go in anything but legal fashion. Evidently their appearance is to be taken symbolically—not realistically.

For a Western Girl (Bison, Sept. 16).—One thing is almost invariably better done on the stage than in motion pictures—the hero and the heroine are left alone for the final embrace. In motion pictures too often the lovers brazenly and unblushingly fall into each other's arms before a crowd of admiring friends and relatives. In real life no sane person would think of doing such a thing, but motion pictures don't aspire to such reality often enough. For a Western Girl has this blemish in its worst form. The heroine, who has all the time done her poor best to be seductive, eagerly invites the hero to help himself to her ruby lips. His reluctance, which was quite comprehensible, did him much more credit than his final acceptance, although it was not exactly a virtue in the circumstances. Inclination would surely never have induced him to offer his heart and hand to the Western girl in question, even after he had saved her from vengeful half-breeds. Had he foreseen what she would do he would have been less than human if he had not left her to the mercy of the tawny traitor. The whole incident of the capture and rescue of the heroine is ridiculous.

MOTION PICTURE NOTES.

Culled from "Mirror" Correspondence—News of Film Theatres and Affairs.

At Mansfield, O., the Star did good business all week Sept. 5-10. Manager Spellman intends organizing a stock company with James Hilton as manager. Mr. Spellman started for an Eastern trip Sept. 12.

During a severe electric storm Sept. 6 at Willimantic, Conn., lightning put the electric lights out of commission, and a wild rush at the Scenic was made for the exits. A serious panic was averted by Madame Pewsey striking up a lively air on the piano, which started the audience to sing in the dark, and they kept their seats until the lights were switched on again. At the Bijou Jack and Annette Lundy are scoring heavily with their songs in the tinted spot light.

Bradford, Pa., is to have a new picture house, with seating capacity of more than 1,000. It will be known as the Grand.

The motion picture houses Scenic and Bijou profited by the large attendance of transients at the Willimantic, Conn., fair. Overflowing houses prevailed during the week.

VULGAR FILM NOT CENSORED.

The Burlesque Queen Was Not Submitted to the National Board.

In THE MIRROR dated Sept 10, appeared a severe criticism of a motion picture subject issued by the Powers Company under the title, The Burlesque Queen, to objection to the film being that it is indecent in theme and manner of handling. In its criticism THE MIRROR asked a pertinent question to which the following communication is a reply, received too late for publication in THE MIRROR of last week:

NEW YORK, Sept. 12, 1910.

Editor Dramatic Mirror:

SIR—In your issue of Sept. 10, in reference to a film entitled The Burlesque Queen, released by the Powers Company, you ask the question, "Did this film pass the National Board of Censors, or does the Powers Company submit its films to this board for approval?"

We desire to state that as the Powers Company do not submit their films to this board for approval, we did not see the picture in question.

Very truly yours,
NATIONAL BOARD OF CENSORSHIP,
Walter Storey, General Sec'y.

It need hardly be added that THE MIRROR suspected that the National Board of Censorship had never seen the film subject referred to, and it is safe to conclude that if the board had seen it, it would not have given its approval. This suggests the thought that the Powers Company and any other Independent producing companies that do not avail themselves of the impartial judgment of the able ladies and gentlemen composing the censorship board, are standing in their own light. It is not to be supposed that they wilfully offend against good taste and morals. Their errors are through a mistaken idea of propriety in pictures and they could avoid these errors by accepting the discriminating advice of the so-called censors.

Manager J. H. Gray is doing a nice business at the Opera House with Independent pictures and vaudeville.

The Irwin Opera House at Goshen, Ind., under the management of Franklyn Fox, is doing a splendid business with motion pictures. Although the theatre was formerly used as a first-class combination house and seats over 1,000 persons, it frequently has turn-away crowds. Manager Fox and Owner Irwin are now engaged in fireproofing the stage.

At Biloxi, Miss., the Pictorium (A. Antoine) pleased large audiences with vaudeville and pictures Sept. 5-10. This was the first time that vaudeville was shown here. There was no Sunday night performance 11.

At Shelbyville, Ind., the Crystal, owned by the Rembusch Brothers, have recently added a new Pathe machine and with their new glass screen are giving good satisfaction. The Lyric, owned and managed by the Hurst Brothers, is still a favorite place of amusements. Their songs and films are good and of the latest. The Nickelo, the oldest moving picture theatre in the city, still holds its own with its many patrons, who are pleased with their songs and pictures.

Both the Lancaster, O., houses did good paying business all Summer and have been enlarged and improved. Manager George W. Law, of the Exhibit, added 50 new seats, and Manager H. G. Waeber is adding more than 300 new seats to the Ellocota at an expense of not less than $1,700.

At Pomeroy, O., the Electric and Airdome, both under the management of John Kaspar, presented strong lines of pictures and drew well all week Sept. 11-17.

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DATES AHEAD.

(Continued from page 28.)

Wilson, N. C., 22-24, Fredericksburg, Va., 26-Oct. 1.
PRICE'S POPULAR PLAYERS (Price Amusement Co., mgrs.): Augusta, Me., 19-24, Bangor 26-Oct. 1.
SHANNON BROTHERS (Harry Shannon, mgr.): Aurora, Ind., 19-21, Cambridge City 22-24, Washington Court House, O., 26-28, Wilmington 29-Oct. 1.
SIGHTS THEATRE (J. W. Sights, mgr.): Blandinsville, Ill., 19-24, La Harpe 26-Oct. 1.
SPENCE THEATRE (Harry Sohns, mgr.): Canton, Kan., 19-21, Hillsboro 22-24, La Crosse 25-28, Hoisington 29-Oct. 1.
TAYLOR (H. W. Taylor, mgr.): Du Bois, Pa., 19-24, Sharon 26-Oct. 1.
TEMPEST (J. L. Tempest, mgr.): Sacket Harbor, N. Y., 19-24.
VINTON, MYRTLE (H. P. Bulmer, mgr.): Grundy Center, Ia., 20-22.
WOLFORD (E. L. Paul, mgr.): Stanton, Neb., 18-24.
YE COLONIAL (C. W. Benner, mgr.): Jefferson City, Mo., 18-24.

OPERA AND MUSICAL COMEDY.

ABORN OPERA (Milton and Sargent Aborn, mgrs.): Montreal, P. Q., 19-24.
ABORN OPERA (Milton and Sargent Aborn, mgrs.): Boston, Mass., 19-Oct. 1.
ARCADIANS (Charles Frohman, mgr.): Boston, Mass., Sept. 12—indefinite.
ARCADIANS (Chas. Frohman, mgr.): New York city Aug. 1—indefinite.
ARMSTRONG MUSICAL COMEDY: Portland, Ore.—indefinite.
BRECHAM OPERA (Thos. Quinlan, mgr.): Belfast, Ire., 19-24, Kennington 26-Oct. 8, Manchester 10-15, Glasgow, Scot., 17-22, Edinburgh 31-Nov. 5.
BERNARD, SAM (Messrs. Shubert, mgrs.): New York city Sept. 21—indefinite.
BEVANI OPERA: San Francisco, Cal., Sept. 5—indefinite.
BRIGHT EYES (Jos. M. Gaites, mgr.): Baltimore, Md., 19-24.
BURGOMASTER (William P. Cullen, mgr.): Seattle, Wash., 18-24.
CAHILL, MARIE (Daniel V. Arthur, mgr.): Hartford, Conn., 27.
CAMERON, DAISY (C. H. Kerr, mgr.): McComb, Miss., 21, Brookhaven 22, Natchez 23, Ft. Gibson 24, Yazoo City 26, Jackson 27, Tallulah, La., 28, Monroe 29, Bastrop 30.
CAMERON, GRACE (C. H. Kerr, mgr.): Union City, Ind., 21, Columbus, O., 22-24, Ft. Wayne, Ind., 25, Huntington 26, Defiance, O., 27, No. Baltimore 28, Toledo 29-Oct. 1.
CARLE, RICHARD (Frazee and Lederer, mgrs.): Chicago, Ill., Aug. 4—indefinite.
CAT AND THE FIDDLE (Chas. A. Sellon's): Chicago, Ill., 11-24, Cedar Rapids, Ia., 25, Sioux City 26, 27, Norfolk, Neb., 28, York 29, Lincoln 30, Oct. 1.
CHOCOLATE SOLDIER (F. C. Whitney, mgr.): Columbus, O., 19-21.
CHOCOLATE SOLDIER (F. C. Whitney, mgr.): London, Eng., Sept. 10—indefinite.
CLIFFORD, BILLY B. (Bob Le Roy, mgr.): Denver, Colo., 18-24.
COW AND THE MOON (Chas. A. Sellon, mgr.): Livingston, Mont., 21, Bozeman 22, Helena 23, Great Falls 24, 25, Anaconda 26, Butte 27, Missoula 28, Wallace, Ida., 29, Spokane, Wash., 30, Oct. 1.
DANIELS, FRANK (Shubert Bros., mgrs.): Portland, Me., 20, 21.
DEACON AND THE LADY (Aarons and Werba, mgrs.): Washington, D. C., 19-24.
DILL, MAX M.: San Francisco, Cal., 25-Oct. 8.
DOLLAR PRINCESS (Charles Frohman, mgr.): Chicago, Ill., Sept. 12—indefinite.
DRESSLER, MARIE (Lew Fields, mgr.): New York city Aug. 11—indefinite.
FLIRTING PRINCESS (Mort H. Singer, mgr.): Waterloo, Ia., 21, Sioux City 22-24, Sioux Falls, S. D., 25, Fremont, Neb., 26, Nebraska City 27, St. Joseph, Mo., 28, 29, Columbia 30.
FLORIST SHOP (Henry W. Savage, mgr.): Chicago, Ill., Aug. 28—indefinite.
FOLLIES OF 1910 (Florenz Ziegfeld, mgr.): Chicago, Ill., Sept. 5-Oct. 8.
GIRL AND THE DRUMMER (Wm. A. Brady, mgr.): Chicago, Ill., Sept. 4—indefinite.
GIRL IN THE TAXI (A. H. Woods Co., mgrs.): Milwaukee, Wis., 18-24, St. Paul, Minn., 25-Oct. 1.
GIRL IN THE TAXI (A. H. Woods Co., mgrs.): Worcester, Mass., 21, 22, Bridgeport, Conn., 23, Waterbury 24, Hartford 26-28, Middletown 29, New Britain 30, New London Oct. 1.
GIRL IN THE TAXI (A. H. Woods Co., mgrs.): Buffalo, N. Y., 19-21, Geneva 22, Cortland 23, Binghamton 24, Middletown 26, Oneonta 27, Johnstown 28, Gloversville 29, Amsterdam 30, Troy Oct. 1.
GIRL IN THE TRAIN (Charles Dillingham, mgr.): Philadelphia, Pa., 19-Oct. 1.
GIRLIES (Fred Thompson, mgr.): Baltimore, Md., 19-24.
GIRL OF MY DREAMS (Jos. M. Gaites, mgr.): Chicago, Ill., Aug. 6—indefinite.
GLADSTONE OPERA: New Orleans, La., June 26—indefinite.
GODDESS OF LIBERTY (Mort H. Singer, mgr.): Miles City, Mont., 21, Billings 22, Livingston 23, Bozeman 24, Butte 25, 26, Anaconda 27, Great Falls 28, Helena 29, 30, Missoula Oct. 1.
GRAND OPERA (Max Rabinoff, mgr.): Mexico City, Mex., Aug. 8-Oct. 15.
HALLIDAY'S MUSICAL COMEDY: Washington, Pa., 19-24, Steubenville, O., 26-Oct. 1.
HAPPY HOOLIGAN (Gus Hill, mgr.): Atlanta, Ga., 19-24, Birmingham, Ala., 26-Oct. 1.
HARTMAN FERRIS: San Francisco, Cal., Aug. 7-Sept. 24.
HONEYMOON TRAIL (Fitz Gerald and Kelly, mgrs.): Des Moines, Ia., 18-21, Omaha, Neb., 22-24, Kansas City, Mo., 25-Oct. 1, Joplin 2.
HOPPER, DE WOLF (D. V. Arthur, mgr.): Brooklyn, N. Y., 19-24.
IN PANAMA (Al. Rich Production Co.): Washington, D. C., 19-24, Norfolk, Va., 26-Oct. 1.
INTERNATIONAL CUP, BALLET OF NIAGARA, AND THE EARTHQUAKE (Messrs. Shubert, mgrs.): New York city Sept. 3—indefinite.
ISLE OF SPICE: Cedar Rapids, Ia., 21.
JANIS, ELSIE (Chas. Dillingham, mgr.): Chicago, Ill., 13—indefinite.
JOLLY BACHELORS (Lew Fields, mgr.): Buffalo, N. Y., 19-24.
JUST OUT OF COLLEGE (Rothner and Campbell, mgrs.): Batavia, N. Y., 21, 22, Geneva 23, Fredonia 24, Ridgway 26, Du Bois 27, Punxsutawney 28, Indiana 29, Johnstown 30, Altoona Oct. 1.
JUVENILE BOSTONIANS (B. E. Lang, mgr.): Libby, Mont., 21, Eureka 22, Whitefish 23, Columbia Falls 24, Kalispell 26, 27, Browning 28, Great Falls 29, Helena 30, Oct. 1, Butte 2, 3.
LITTLE DAMOZEL (Henry W. Savage, mgr.): Baltimore, Md., 19-24, New York city 26—indefinite.
MADAME SHERRY (Woods, Frazee and Lederer, mgrs.): New York city Aug. 30—indefinite.
MANHATTAN OPERA (Oscar Hammerstein, mgr.): New York city Sept. 20—indefinite.
McCOY, BESSIE (Charles Dillingham, mgr.): New York city Aug. 17—indefinite.
McFADDEN'S FLATS (Barton and Wiswell, mgrs.): Temple, Tex., 21, Waco 22, Dallas 23, Ft. Worth 24, Oklahoma City, Okla., 25, McAlester 26, Muskogee 27, Ft. Smith, Ark., 28, Little Rock 29, Hot Springs 30, Pine Bluff Oct. 1.
MERRY WIDOW (Eastern: Henry W. Savage, mgr.): Providence, R. I., 19-21, Newport 22, New Britain, Conn., 23, New Haven 24, Philadelphia, Pa., 26-Oct. 1.
MERRY WIDOW (Southern: Henry W. Savage, mgr.): Lowell, Mass., 21, Haverhill 22, Portland, Me., 23, 24, Waterville 26, Augusta 27, Lewiston 28, Biddeford 29, Dover, N. H., 30.
MIDNIGHT SONS (Lew Fields, mgr.): Kansas City, Mo., 18-24.
MIDNIGHT SONS (Western: Lew Fields, mgr.): Lewiston, Me., 21, 22, Lawrence, Mass., 23, 24, Haverhill 26, Salem 27, 28, Northampton 29, Troy, N. Y., 30, Oct. 1.
MIKADO (Messrs. Shubert, mgrs.): Boston, Mass., 19-Oct. 1.
MISS NOBODY FROM STARLAND (Will A. Singer, mgr.): Sioux City, Ia., 19-21, Norfolk, Neb., 22, Beatrice 23, Lincoln 24, St. Joseph, Mo., 25-27, Lawrence, Kan., 28, Junction City 29, Manhattan 30, Topeka Oct. 1, Pittsburg 2.
MONTGOMERY AND STONE (Charles Dillingham, mgr.): Detroit, Mich., 19-24, Cleveland, O., 25-Oct. 1.
MOORE, VICTOR (Frazee and Lederer, mgrs.): Atlantic City, N. J., 19-24.
MY CINDERELLA GIRL (Delamater and Norris, mgrs.): Kansas City, Mo., 18-24, Omaha, Neb., 25-Oct. 1.
OLD MISS GIBBS (Charles Frohman, mgr.): New York city Aug. 29—indefinite.
PET OF THE PETTICOATS (A. H. Woods Co., mgrs.): New York city Sept. 26—indefinite.
POWELL AND COHAN'S MUSICAL COMEDY (Co. E): Galena, Ill., 19-24, Fairmont, Minn., 26-Oct. 1.
PRINCE OF PILSEN (Henry W. Savage, mgr.): Denver, Colo., 19-24, Salt Lake City, U., 26-28, Ogden 29, 30.
QUEEN OF BEAUTY (C. H. Kerr, mgr.): Madison, S. D., 21, 22, Pinestone, Minn., 23, Montevideo 24, Olivia 26, Milbank, S. D., 28, 29.
QUEEN OF THE MOULIN ROUGE: New Orleans, La., 18-24, Mobile, Ala., 26, Pensacola, Fla., 27, Montgomery, Ala., 28, Birmingham 29, Atlanta, Ga., 30.
RED MILL (H. B. Emery, mgr.): St. Paul, Minn., 18-24.
RING, BLANCHE (Lew Fields, mgr.): Pittsburgh, Pa., 19-24.
ROD'S MUSICAL COMEDY (L. J. Rodrigues, mgr.): Springfield, O., 5-28, Toledo 26-28.
SCHOOL DAYS (Stair and Havlin, mgrs.): Norfolk, Va., 19-24, Richmond 26-Oct. 1.
SIDNEY, GEORGE (E. D. Stair, mgr.): Grand Rapids, Mich., 18-21.
SMART SET (Barton and Wiswell, mgrs.): Bayonne, N. J., 19-21, Paterson 22-24, Boston, Mass., 26-Oct. 1.
SOUL KISS (Eastern): Reading, Pa., 21, Pottstown 22, Chester 23, Annapolis, Md., 24, Frederick 26, Cumberland 27, Hagerstown 28, Huntington, Pa., 29, Altoona 30, Johnstown Oct. 1.
STUBBORN CINDERELLA (Chas. A. Goettler, mgr.): Vancouver, B. C., 21, 22, Bellingham, Wash., 23, Everett 24, Portland, Ore., 25-Oct. 1.
SUMMER WIDOWERS (Lew Fields, mgr.): New York city June 4-Oct. 1.
SUPERBA (Edwin Warner, mgr.): Dayton, O., 19-21, Ft. Wayne, Ind., 22-24, Chicago, Ill., 25-Oct. 1.
SWEETEST GIRL IN PARIS (Harry Askin, mgr.): Chicago, Ill., Aug. 28—indefinite.
THREE MILLION DOLLARS (Charles Marks, mgr.): Washington, D. C., 19-24, Baltimore, Md., 26-Oct. 1.
THREE TWINS (Jos. M. Gaites, mgr.): Newark, N. J., 19-24.
THREE TWINS (Joseph M. Gaites, mgr.): St. Louis, Mo., 18-24.
TIMS, THE PLACE AND THE GIRL (L. R. Willard, mgr.): North Platte, Neb., 21, Greeley, Colo., 22, Ft. Collins 23, Boulder 24, Denver 26-Oct. 1.
UP AND DOWN BROADWAY (The Shuberts, mgrs.): Philadelphia, Pa., 19-Oct. 1.
WARD AND VOKES (E. D. Stair, mgr.): Cleveland, O., 19-24, Detroit, Mich., 25-Oct. 1.
WIFE TAMERS (Henry W. Savage, mgr.): Chicago, Ill., Aug. 21-Sept. 24.
WIZARD OF WISELAND (Harry Scott, mgr.): Emmettsburg, Ia., 21, Eagle Grove 22, Webster City 23, Waterloo 24, Marshalltown 25, Eldora 26, Washington 27, Marengo 28, Newton 29, Ames 30.

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YANKEE DOODLE BOY: Altoona, Pa., 21, Johnstown 22, Phillipsburg 23, Bellefonte 24, Saxton 26, Huntingdon 27, Lewistown 28, Williamstown 29, Mt. Carmel 30, Mahanoy City Oct. 1.
ZINN MUSICAL COMEDY (A. M. Zinn, mgr.): Oklahoma City, Okla., 11-Oct. 9.

MINSTRELS.

DE RUE BROTHERS: Clyde, N. Y., 21, Lyons 22, Palmyra 23, 24.
DOCKSTADER'S, LEW (C. Lee Williams, mgr.): Cincinnati, O., 18-24.
DUMONT'S MINSTRELS: Philadelphia, Pa., Aug. 20—indefinite.
EVANS, GEORGE: Chicago, Ill., 18-24.
FIELD'S, AL. G.: Charleston, S. C., 21, Augusta, Ga., 22, Atlanta 23, 24, Nashville, Tenn., 25-29, Birmingham, Ala., 30, Oct. 1.
GORTON'S: Coudersport, Pa., 21, Galeton 22, Westfield 23, Addison, N. Y., 24.
RICHARD AND PRINGLE'S (Holland and Filkins, mgrs.): Dallas, Tex., 20, 21.

BURLESQUE.

AL. REEVES' BEAUTY SHOW: Baltimore, Md., 19-24, Washington, D. C., 26-Oct. 1.
AMERICANS (Teddy Symonds, mgr.): St. Joseph, Mo., 22-24, Kansas City 25-Oct. 1.
BEAUTY TRUST (H. W. Thompson, mgr.): Chicago, Ill., 18-24, Detroit, Mich., 25-Oct. 1.
BEHMAN SHOW (Jack Singer, mgr.): Toledo, O., 18-24, Chicago, Ill., 25-Oct. 1.
BIG BANNER (Frank Livingston, mgr.): Pittsburgh, Pa., 19-24, Cleveland, O., 26-Oct. 1.
BIG REVIEW (Henry P. Dixon, mgr.): Milwaukee, Wis., 18-24, Minneapolis, Minn., 25-Oct. 1.
BOHEMIANS (Al. Lubin, mgr.): Philadelphia, Pa., 19-24, Washington, D. C., 26-Oct. 1.
BON TON: Minneapolis, Minn., 18-24, Milwaukee, Wis., 25-Oct. 1.
BOWERY (E. Dick Rider, mgr.): Omaha, Neb., 18-24, Minneapolis, Minn., 25-Oct. 1.
BRIGADIERS (Louis Stark, mgr.): Montreal, P. Q., 19-24, Boston, Mass., 26-Oct. 8.
BROADWAY GAIETY GIRLS (Louis Oberworth, mgr.): Buffalo, N. Y., 19-24, Toronto, Ont., 26-Oct. 1.
CENTURY GIRLS (Jack Faust, mgr.): Brooklyn, N. Y., 19-Oct. 1.
CHERRY BLOSSOMS (Chas. F. Edwards, mgr.): Baltimore, Md., 19-24, Allentown, Pa., 26, Reading 27, Harrisburg 28, Altoona 29, Johnstown 30.
COLLEGE GIRLS (Max Spiegel, mgr.): Cincinnati, O., 18-24, Louisville, Ky., 25-Oct. 1.
COLUMBIA (Frank Logan, mgr.): Louisville, Ky., 18-24, St. Louis, Mo., 25-Oct. 1.
COZY CORNER GIRLS (Sam Robinson, mgr.): Washington, D. C., 19-24, Baltimore, Md., 26-Oct. 1.
CRACKERJACKS (Harry Leon, mgr.): Milwaukee, Wis., 18-24, Chicago, Ill., 25-Oct. 1.
DAINTY DUCHESS: St. Louis, Mo., 18-24, Kansas City 25-Oct. 1.
DREAMLAND (Izzy Grods, mgr.): Toronto, Ont., 19-24, Montreal, P. Q., 26-Oct. 1.
DUCKLINGS (Frank Calder, mgr.): Indianapolis, Ind., 18-24, Louisville, Ky., 25-Oct. 1.
FADS AND FOLLIES (Chas. B. Arnold, mgr.): Buffalo, N. Y., 19-24, Rochester 25-Oct. 1.
FOLLIES OF NEW YORK AND PARIS (E. M. Rosenthal, mgr.): New York city 19-24, Philadelphia, Pa., 26-Oct. 1.
FOLLIES OF THE DAY (Barney Gerard, mgr.): Chicago, Ill., 18-24, Detroit, Mich., 25-Oct. 1.
GINGER GIRLS (Lou Hurtig, mgr.): Rochester, N. Y., 19-24, Schenectady 26-28, Albany 29-Oct. 1.
GIRLS FROM DIXIE (Joseph Leavitt, mgr.): Wilkes-Barre, Pa., 19-21, Scranton 22-24.
GIRLS FROM HAPPYLAND (E. W. Chapman, mgr.): Hoboken, N. J., 19-24, New York city 26-Oct. 15.
GOLDEN CROOK (James Fulton, mgr.): Detroit, Mich., 18-24, Toronto, Ont., 26-Oct. 1.
HASTINGS' BIG SHOW: New York city 19-Oct. 1.
IMPERIALS (Sim Williams, mgr.): Scranton, Pa., 19-21, Wilkes-Barre 22-24, Philadelphia, Pa., 26-Oct. 1.
IRWIN'S BIG SHOW: Boston, Mass., 19-24, New York city 26-Oct. 1.
JARDIN DE PARIS GIRLS (Will Roehm, mgr.): Chicago, Ill., 18-24, Milwaukee, Wis., 25-Oct. 1.
JERSEY LILIES (James Cooper, mgr.): Brooklyn, N. Y., 19-24, New York city 26-Oct. 1.
JOLLY GIRLS (R. E. Patton, mgr.): Brooklyn, N. Y., 12-24, New York city 26-Oct. 8.
KENTUCKY BELLES (C. E. Foreman, mgr.): Harrisburg, Pa., 21, Altoona 22, Johnstown 23, Pittsburgh 26-Oct. 1.
KNICKERBOCKER (Louis Robie, mgr.): Philadelphia, Pa., 19-24, Baltimore, Md., 26-Oct. 1.
LADY BUCCANEERS (M. Strouse, mgr.): New York city 12-24, Newark, N. J., 26-Oct. 1.
LOVE MAKERS (Sam Howe, mgr.): Albany, N. Y., 19-21, Schenectady 22-24, Brooklyn 26-Oct. 1.
MAJESTICS (Fred Irwin, mgr.): Schenectady, N. Y., 19-21, Albany 22-24, Boston, Mass., 26-Oct. 1.
MARATHON GIRLS (Phil Sheridan, mgr.): New York city 4-24, Providence, R. I., 26-Oct. 1.
MERRY MAIDENS (Edward Shafer, mgr.): Jersey City, N. J., 19-21, Paterson 22-24, Wilkes-Barre, Pa., 26-28, Scranton 29-Oct. 1.
MERRY WHIRL (Louis Epstein, mgr.): Detroit, Mich., 18-24, Buffalo, N. Y., 26-Oct. 1.
MIDNIGHT MAIDENS (Gus Hill, mgr.): Cleveland, O., 18-24, Toledo 26-Oct. 1.
MISS NEW YORK, JR. (Wm. Fennessy, mgr.): Pittsburgh, Pa., 19-24, Cleveland, O., 25-Oct. 1.
MOULIN ROUGE (Maurice Jacobs, mgr.): Kansas City, Mo., 18-24, St. Louis 25-Oct. 1, East St. Louis, Ill., 2.
PARISIAN WIDOWS (Weber and Rush, mgrs.): New York city 12-Oct. 1.
PASSING PARADE (Clarence Burdick, mgr.): Cleveland, O., 18-24, Chicago, Ill., 25-Oct. 1.
PAT WHITE'S GAIETY GIRLS (Walter Greaves, mgr.): Paterson, N. J., 19-21, Jersey City 22-24, Scranton, Pa., 26-28, Wilkes-Barre 29-Oct. 1.
PENNANT WINNERS (Bob Mills, mgr.): Cincinnati, O., 19-24, Chicago, Ill., 25-Oct. 1.
QUEEN OF BOHEMIA (Max Spiegel, mgr.): Toronto, Ont., 19-24, Buffalo, N. Y., 26-Oct. 1.
QUEENS OF THE JARDIN DE PARIS (Jos. Howard, mgr.): Philadelphia, Pa., 19-24, Brooklyn, N. Y., 26-Oct. 1.
RECTOR GIRLS (Morris Weinstock, mgr.): New York city 19-Oct. 1.
RENTZ-SANTLEY (J. E. Early, mgr.): Newark, N. J., 19-24, Hoboken 26-Oct. 1.
ROBINSON'S CRUSOE GIRLS (Chas. Robinson, mgr.): Boston, Mass., 19-24, Albany, N. Y., 26-28, Schenectady 29-Oct. 1.
ROLLICKERS (Alex. Gorman, mgr.): Boston, Mass., 19-Oct. 1.
ROSE SYDELL'S (W. S. Campbell, mgr.): Chicago, Ill., 18-24, Cincinnati, O., 25-Oct. 1.
RUNAWAY GIRLS (Peter S. Clark, mgr.): Washington, D. C., 19-24, Pittsburgh, Pa., 26-Oct. 1.
SAM T. JACK'S (Geo. T. Smith, mgr.): Newark, N. J., 19-24, New York city 26-Oct. 1.
SERENADERS (Geo. Armstrong, mgr.): Baltimore, Md., 19-24, Washington, D. C., 26-Oct. 1.
STAR AND GARTER (Frank Wisburg, mgr.): Providence, R. I., 19-24, Boston, Mass., 26-Oct. 1.
STAR SHOW GIRLS (John T. Baker, mgr.): Minneapolis, Minn., 18-24, St. Paul 25-Oct. 1.
TIGER LILIES (Wm. Drew, mgr.): Philadelphia, Pa., 19-24, Brooklyn, N. Y., 26-Oct. 8.
TROCADEROS (Chas. H. Waldron, mgr.): New York city 19-24, Philadelphia, Pa., 26-Oct. 1.
VANITY FAIR (Gus Hill, mgr.): Kansas City, Mo., 18-24, Omaha, Neb., 25-Oct. 1.
WASHINGTON SOCIETY GIRLS (Lou Watson, mgr.): New York city 19-24, Paterson, N. J., 26-28, Jersey City 29-Oct. 1.
WATSON'S (W. B. Watson, mgr.): Boston, Mass., 12-24, Jersey City, N. J., 26-28, Paterson 29-Oct. 1.
WINE GUY: St. Louis, Mo., 18-24, East St. Louis, Ill., 25, Indianapolis, Ind., 26-Oct. 1.
WORLD OF PLEASURE (Gordon and North, mgrs.): St. Paul, Minn., 18-24, St. Joseph, Mo., 29-Oct. 1.
YANKEE DOODLE GIRLS (Sol Myers, mgr.): Louisville, Ky., 18-24, Cincinnati, O., 25-Oct. 1.

CIRCUSES.

BARNUM AND BAILEY'S: Los Angeles, Cal., 20, 21, San Diego 22, Santa Ana 23, San Bernardino 24.
HONEST BILL'S: Nemaha, Neb., 21, Shubert 22, Barada 23, Verdon 24.
MILLER BROS. 101 RANCH: Avoca, Ia., 21, Omaha, Neb., 22, Lincoln 23, Falls City 24, St. Joseph, Mo., 26-30, Kansas City 31-Oct. 2.
RINGLING BROS.: Oklahoma City, Okla., 21, McAlester 22, Booneville, Ark., 23, Little Rock 24.
SELLS-FLOTO: El Reno, Okla., 21, Shawnee 22, Ardmore 23, Denison, Tex., 24, Gainesville 26, Cleburne 28, Dallas 29, Waxahachie 30, Corsicana Oct. 1.
SPARKS, JOHN H.: Jonesboro, Ark., 21, Blytheville 22, Osceola 23.
STARRETT'S, HOWARD S.: Ridgewood, N. J., 19-24.

BANDS.

BANDA ROMA (Sig. Sirignano, conductor): Chicago, Ill.—indefinite.
BRADLEY AND NOE'S LADIES' ORCHESTRA (Winfred Noe, mgr.): Tulsa, Okla., 18-24.
ELLERY, CHANNING: Idora Park, Oakland, Cal., Aug. 29-Oct. 2.
ELMWOOD LADIES': Cooperstown, N. Y., 20-22.
KILTIES (T. P. J. Power, mgr.): New York city Aug. 1—indefinite.
NAVASSAR LADIES': Nashville, Tenn., 19-24.
WINNINGER BROS.' MARINE: Wausau, Wis.—indefinite.

MISCELLANEOUS

DODE-FISK: Las Animas, Colo., 21, Rocky Ford 22, Raton, N. M., 23, La Vegas 24.
EXCELSIOR CARNIVAL (W. S. Miller, mgr.): Yonkers, N. Y., 19-24.
GILPINS, HYPNOTISTS (J. H. Gilpin, mgr.): Bloomington, Ill., 19-24.
ITA: Kingston, Ont., 20-24.
LITCHFIELD, NEIL, TRIO: Roxboro, N. C., 21, High Point 22, Biscoe 23, Spencer 24, Weaverville 26, Canton 27, Brevard 28, Inman 29, Lisleville 30, Morven Oct. 1.
LOWEN, Montgomery, Ala., 19-24, Meridian, Miss., 26-30.
NORWOODS, HYPNOTISTS (M. H. Norwood, mgr.): Huntington, Ind., 19-24, Muncie 26-Oct. 1.
RAYMOND, THE GREAT: Hippodrome, Wigan, Eng., 26-Oct. 1, Belfast, Ire., 3-8.
THURSTON, HOWARD: Brooklyn, N. Y., 18-24, Worcester, Mass., 26-Oct. 1.

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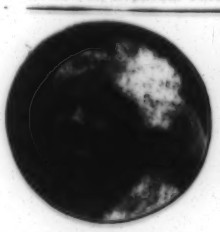
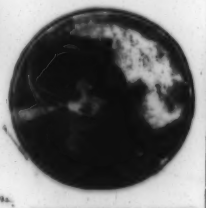


CLARA TURNER



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DATES AHEAD.

(*Continued from page* 28.)

Wilson, N. C., 22-24, Fredericksburg, Va., 26-Oct. 1.
PRICE'S POPULAR PLAYERS (Price Amusement Co., mgrs.): Augusta, Me., 19-24, Bangor 26-Oct. 1.
SHANNON BROTHERS (Harry Shannon, mgr.): Aurora, Ind., 19-21, Cambridge City 22-24, Washington Court House, O., 26-28, Wilmington 29-Oct. 1.
SIGHTS THEATRE (J. W. Sights, mgr.): Blandinsville, Ill., 19-24, La Harpe 26-Oct. 1.
SPENCE THEATRE (Harry Sohns, mgr.): Canton, Kas., 19-21, Ellsworth 22-24, La Crosse 26-28, Hoisington 29-Oct. 1.
TAYLOR (H. W. Taylor, mgr.): Du Bois, Pa., 19-24, Sharon 26-Oct. 1.
TEMPEST (J. L. Tempest, mgr.): Sacket Harbor, N. Y., 19-24.
VINTON, MYRTLE (H. P. Bulmer, mgr.): Grundy Center, Ia., 20-22.
WOLFORD (E. L. Paul, mgr.): Stanton, Neb., 18-24.
YE COLONIAL (C. W. Benner, mgr.): Jefferson City, Mo., 18-24.

OPERA AND MUSICAL COMEDY.

ABORN OPERA (Milton and Sargent Aborn, mgrs.): Montreal, P. Q., 19-24.
ABORN OPERA (Milton and Sargent Aborn, mgrs.): Boston, Mass., 19-Oct. 1.
ARCADIANS (Charles Frohman, mgr.): Boston, Mass., Sept. 12—indefinite.
ARCADIANS (Chas. Frohman, mgr.): New York city Aug. 1—indefinite.
ARMSTRONG MUSICAL COMEDY: Portland, Ore.—indefinite.
BEECHAM OPERA (Thos. Quinlan, mgr.): Belfast, Ire., 19-24, Kennington 26-Oct. 2, Manchester 10-15, Glasgow, Scot., 17-22, Edinburgh 31-Nov. 5.
BERNARD, SAM (Messrs. Shubert, mgrs.): New York city Sept. 21—indefinite.
BEVANI OPERA: San Francisco, Cal., Sept. 5—indefinite.
BRIGHT EYES (Jos. M. Gaites, mgr.): Baltimore, Md., 19-24.
BURGOMASTER (William P. Cullen, mgr.): Seattle, Wash., 18-24.
CAHILL, MARIE (Daniel V. Arthur, mgr.): Hartford, Conn., 27.
CAMERON, DAISY (C. H. Kerr, mgr.): McComb, Miss., 21, Brookhaven 22, Natchez 23, Pt. Gibson 24, Yazoo City 26, Jackson 27, Tallulah, La., 28, Monroe 29, Bastrop 30.
CAMERON, GRACE (C. H. Kerr, mgr.): Union City, Ind., 21, Columbus, O., 22-24, Ft. Wayne, Ind., 25, Huntington 26, Defiance, O., 27, No. Baltimore 28, Toledo 29-Oct. 1.
CARLE, RICHARD (Frazee and Lederer, mgrs.: Chicago, Ill., Aug. 4—indefinite.
CAT AND THE FIDDLE (Chas. A. Sellon's): Chicago, Ill., 11-24, Cedar Rapids, Ia., 25, Sioux City 26, 27, Norfolk, Neb., 28, York 29, Lincoln 30, Oct. 1.
CHOCOLATE SOLDIER (F. C. Whitney, mgr.): Columbus, O., 19-21.
CHOCOLATE SOLDIER (F. C. Whitney, mgr.): London, Eng., Sept. 10—indefinite.
CLIFFORD, BILLY S. (Bob Le Roy, mgr.): Denver, Colo., 18-24.
COW AND THE MOON (Chas. A. Sellon, mgr.): Livingston, Mont., 21, Roseman 22, Helena 23, Great Falls 24, 25, Anaconda 26, Butte 27, Missoula 28, Wallace, Ida., 29, Spokane, Wash., 30, Oct. 1.
DANIELS, FRANK (Shubert Bros., mgrs.): Portland, Me., 20, 21.
DEACON AND THE LADY (Aarons and Werba, mgrs.: Washington, D. C., 19-24.
DILL, MAX M.: San Francisco, Cal., 25-Oct. 8.
DOLLAR PRINCESS (Charles Frohman, mgr.): Chicago, Ill., Sept. 12—indefinite.
DRESSLER, MARIE (Lew Fields, mgr.): New York city Aug. 11—indefinite.
FLIRTING PRINCESS (Mort H. Singer, mgr.): Waterloo, Ia., 21, Sioux City 22-24, Sioux Falls, S. D., 25, Fremont, Neb., 26, Nebraska City 27, St. Joseph, Mo., 28, 29, Columbia 30.
FLORIST SHOP (Henry W. Savage, mgr.): Chicago, Ill., Aug. 28—indefinite.
FOLLIES OF 1910 (Florenz Ziegfeld, mgr.): Chicago, Ill., Sept. 5-Oct. 8.
GIRL AND THE DRUMMER (Wm. A. Brady, mgr.): Chicago, Ill., Sept. 4—indefinite.
GIRL IN THE TAXI (A. H. Woods Co., mgrs.): Milwaukee, Wis., 18-24, St. Paul, Minn., 25-Oct. 1.
GIRL IN THE TAXI (A. H. Woods Co., mgrs.): Worcester, Mass., 21, 22, Bridgeport, Conn., 23, Waterbury 24, Hartford 26-28, Middletown 29, New Britain 30, New London Oct. 1.
GIRL IN THE TAXI (A. H. Woods Co., mgrs.): Buffalo, N. Y., 19-21, Geneva 22, Cortland 23, Binghamton 24, Middletown 26, Oneonta 27, Johnstown 28, Gloversville 29, Amsterdam 30, Troy Oct. 1.
GIRL IN THE TRAIN (Charles Dillingham, mgr.): Philadelphia, Pa., 19-Oct. 1.
GIRLIES (Fred Thompson, mgr.): Baltimore, Md., 19-24.
GIRL OF MY DREAMS (Jos. M. Gaites, mgr.): Chicago, Ill., Aug. 6—indefinite.
GLADSTONE OPERA: New Orleans, La., June 26—indefinite.
GODDESS OF LIBERTY (Mort H. Singer, mgr.): Miles City, Mont., 21, Billings 22, Livingston 23, Roseman 24, Butte 25, 26, Anaconda 27, Great Falls 28, Helena 29, 30, Missoula Oct. 1.
GRAND OPERA (Max Rabinoff, mgr.): Mexico City, Mex., Aug. 8-Oct. 15.
HALIDAY'S MUSICAL COMEDY: Washington, Pa., 19-24, Steubenville, O., 26-Oct. 1.
HAPPY HOOLIGAN (Gus Hill, mgr.): Atlanta, Ga., 19-24, Birmingham, Ala., 26-Oct. 1.
HARTMAN, FERRIS: San Francisco, Cal., Aug. 7-Sept. 24.
HONEYMOON TRAIL (Fitz Gerald and Kelly, mgrs.): Des Moines, Ia., 18-21, Omaha, Neb., 22-24, Kansas City, Mo., 25-Oct. 1, Joplin 2.
HOPPER, DE WOLF (D. V. Arthur, mgr.): Brooklyn, N. Y., 19-24.
IN PANAMA (Al. Rich Production Co.): Washington, D. C., 19-24, Norfolk, Va., 26-Oct. 1.
INTERNATIONAL CUP, BALLET OF NIAGARA, AND THE EARTHQUAKE (Messrs. Shubert, mgrs.): New York city Sept. 5—indefinite.
ISLE OF SPICE: Cedar Rapids, Ia., 21.
JANIS, ELSIE (Chas. Dillingham, mgr.): Chicago, Ill., 18—indefinite.
JOLLY BACHELORS (Lew Fields, mgr.): Buffalo, N. Y., 19-24.
JUST OUT OF COLLEGE (Bothner and Campbell, mgrs.): Batavia, N. Y., 21, 22, Geneva 23, Pulaski 24, Ridgway 26, Du Bois 27, Punxsutawney 28, Indiana 29, Johnstown 30, Altoona Oct. 1.
JUVENILE BOSTONIANS (B. E. Lang, mgr.): Libby, Mont., 21, Eureka 22, Whitefish 23, Columbia Falls 24, Kalispell 26, 27, Browning 28, Great Falls 29, Helena 30, Oct. 1, Butte 2, 3.
LITTLE DAMOZEL (Henry W. Savage, mgr.): Baltimore, Md., 19-24, New York city 26—indefinite.
MADAME SHERRY (Woods, Frazee and Lederer, mgrs.): New York city Aug. 30—indefinite.
MANHATTAN OPERA (Oscar Hammerstein, mgr.): New York city Sept. 20—indefinite.
McCOY, BESSIE (Charles Dillingham, mgr.): New York city Aug. 17—indefinite.
McFADDEN'S FLATS (Barton and Wiswell, mgrs.): Temple, Tex., 21, Waco 22, Dallas 23, Ft. Worth 24, Oklahoma City, Okla., 25, McAlester 26, Muskogee 27, Ft. Smith, Ark., 28, Little Rock 29, Hot Springs 30, Pine Bluff Oct. 1.
MERRY WIDOW (Eastern: Henry W. Savage, mgr.): Providence, R. I., 19-21, Newport 22, New Britain, Conn., 23, New Haven 24, Philadelphia, Pa., 26-Oct. 1.
MERRY WIDOW (Southern: Henry W. Savage, mgr.): Lowell, Mass., 21, Haverhill 22, Portland, Me., 23, 24, Waterville 26, Augusta 27, Lewiston 28, Biddeford 29, Dover, N. H., 30.
MIDNIGHT SONS (Lew Fields, mgr.): Kansas City, Mo., 12-24.
MIDNIGHT SONS (Western: Lew Fields mgr.): Lewiston, Me., 21, 22, Lawrence, Mass., 23, 24, Haverhill 26, Salem 27, 28, Northampton 29, Troy, N. Y., 30, Oct. 1.
MIKADO (Messrs. Shubert, mgrs.): Boston, Mass., 19-Oct. 1.
MISS NOBODY FROM STARLAND (Will A. Singer, mgr.): Sioux City, Ia., 19-21, Norfolk, Neb., 22, Beatrice 23, Lincoln 24, St. Joseph, Mo., 25-27, Lawrence, Kan., 28, Junction City 29, Manhattan 30, Topeka Oct. 1, Pittsburg 2.
MONTGOMERY AND STONE (Charles Dillingham, mgr.): Detroit, Mich., 19-24, Cleveland, O., 25-Oct. 1.
MOORE, VICTOR (Frazee and Lederer, mgrs.): Atlantic City, N. J., 19-24.
MY CINDERELLA GIRL (Delamater and Norris, mgrs.): Kansas City, Mo., 18-24, Omaha, Neb., 25-Oct. 1.
OUR MISS GIBBS (Charles Frohman, mgr.): New York city Aug. 29—indefinite.
PET OF THE PETTICOATS (A. H. Woods Co., mgrs.): New York city Sept. 26—indefinite.
POWELL AND COHAN'S MUSICAL COMEDY (Co. E): Galena, Ill., 19-24, Fairmont, Minn., 26-Oct. 1.
PRINCE OF PILSEN (Henry W. Savage, mgr.): Denver, Colo., 19-24, Salt Lake City, U., 26-28, Ogden 29, 30.
QUEEN OF BEAUTY (C. H. Kerr, mgr.): Madison, S. D., 21, 22, Pipestone, Minn., 23, Montevideo 24, Olivia 26, Milbank, S. D., 28, 29.
QUEEN OF THE MOULIN ROUGE: New Orleans, La., 18-24, Mobile, Ala., 26, Pensacola, Fla., 27, Montgomery, Ala., 28, Birmingham 29, Atlanta, Ga., 30.
RED MILL (H. B. Emery, mgr.): St. Paul, Minn., 18-24.
RING, BLANCHE (Lew Fields, mgr.): Pittsburgh, Pa., 19-24.
ROD'S MUSICAL COMEDY (L. J. Rodrigues, mgr.): Springfield, O., 5-23, Toledo 26-28.
SCHOOL DAYS (Stair and Havlin, mgrs.): Norfolk, Va., 19-24, Richmond 26-Oct. 1.
SIDNEY, GEORGE (E. D. Stair, mgr.): Grand Rapids, Mich., 18-21.
SMART SET (Barton and Wiswell, mgrs.): Baronne, N. J., 19-21, Paterson 22-24, Boston, Mass., 26-Oct. 1.
SOUL KISS (Eastern): Reading, Pa., 21, Pottstown 22, Chester 23, Annapolis, Md., 24, Frederick 26, Cumberland 27, Hagerstown 28, Huntington, Pa., 29, Altoona 30, Johnstown Oct. 1.
STURBORN CINDERELLA (Chas. A. Goettler, mgr.): Vancouver, B. C., 21, 22, Bellingham, Wash., 23, Everett 24, Portland, Ore., 25-Oct. 1.
SUMMER WIDOWERS (Lew Fields, mgr.): New York city June 4-Oct. 1.
SUPERBA (Edwin Warner, mgr.): Dayton, O., 19-21, Ft. Wayne, Ind., 22-24, Chicago, Ill., 25-Oct. 1.
SWEETEST GIRL IN PARIS (Harry Askin, mgr.): Chicago, Ill., Aug. 28—indefinite.
THREE MILLION DOLLARS (Charles Marks, mgr.): Washington, D. C., 19-24, Baltimore, Md., 26-Oct. 1.
THREE TWINS (Jos. M. Gaites, mgr.): Newark, N. J., 19-24.
THREE TWINS (Joseph M. Gaites, mgr.): St. Louis, Mo., 18-24.
TIME, THE PLACE AND THE GIRL (L. R. Willard, mgr.): North Platte, Neb., 21, Greeley, Colo., 22, Ft. Collins 23, Boulder 24, Denver 26-Oct. 1.
UP AND DOWN BROADWAY (The Shuberts, mgrs.): Philadelphia, Pa., 19-Oct. 1.
WARD AND VOKES (E. D. Stair, mgr.): Cleveland, O., 19-24, Detroit, Mich., 25-Oct. 1.
WIFE TAMERS (Henry W. Savage, mgr.): Chicago, Ill., Aug. 21-Sept. 24.
WIZARD OF WISELAND (Harry Scott, mgr.): Emmettsburg, Ia., 21, Eagle Grove 22, Webster City 23, Waterloo 24, Marshalltown 25, Eldora 26, Washington 27, Marengo 28, Newton 29, Ames 30.

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YANKEE DOODLE BOY: Altoona, Pa., 21, Johnstown 22, Phillipsburg 23, Bellefonte 24, Saxton 26, Huntingdon 27, Lewistown 28, Williamstown 29, Mt. Carmel 30, Mahanoy City Oct. 1.
ZINN MUSICAL COMEDY (A. M. Zinn, mgr.): Oklahoma City, Okla., 11-Oct. 9.

MINSTRELS.

DE RUE BROTHERS: Clyde, N. Y., 21, Lyons 22, Palmyra 23, 24.
DOCKSTADER'S, LEW (C. Lee Williams, mgr.): Cincinnati, O., 18-24.
DUMONT'S MINSTRELS: Philadelphia, Pa., Aug. 20—indefinite.
EVANS, GEORGE: Chicago, Ill., 18-24.
FIELD'S, AL. G.: Charleston, S. C., 21, Augusta, Ga., 22, Atlanta 23, 24, Nashville, Tenn., 26-29, Birmingham, Ala., 30, Oct. 1.
GORTON'S: Coudersport, Pa., 21, Galeton 22, Westfield 23, Addison, N. Y., 24.
RICHARD AND PRINGLE'S (Holland and Pilkins, mgrs.): Dallas, Tex., 20, 21.

BURLESQUE.

AL. REEVES' BEAUTY SHOW: Baltimore, Md., 19-24, Washington, D. C., 26-Oct. 1.
AMERICANS (Teddy Symonds, mgr.): St. Joseph, Mo., 22-24, Kansas City 25-Oct. 1.
BEAUTY TRUST (H. W. Thompson, mgr.): Chicago, Ill., 18-24, Detroit, Mich., 25-Oct. 1.
BEHMAN SHOW (Jack Singer, mgr.): Toledo, O., 18-24, Chicago, Ill., 25-Oct. 1.
BIG BANNER (Frank Livingston, mgr.): Pittsburgh, Pa., 19-24, Cleveland, O., 26-Oct. 1.
BIG REVIEW (Henry P. Dixon, mgr.): Milwaukee, Wis., 18-24, Minneapolis, Minn., 25-Oct. 1.
BOHEMIANS (Al. Lubin, mgr.): Philadelphia, Pa., 19-24, Washington, D. C., 26-Oct. 1.
BON TON: Minneapolis, Minn., 18-24, Milwaukee, Wis., 25-Oct. 1.
BOWERY (E. Dick Rider, mgr.): Omaha, Neb., 18-24, Minneapolis, Minn., 25-Oct. 1.
BRIGADIERS (Louis Stark, mgr.): Montreal, P. Q., 19-24, Boston, Mass., 26-Oct. 8.
BROADWAY GAIETY GIRLS (Louis Oberworth, mgr.): Buffalo, N. Y., 19-24, Toronto, Ont., 26-Oct. 1.
CENTURY GIRLS (Jack Faust, mgr.): Brooklyn, N. Y., 19-Oct. 1.
CHERRY BLOSSOMS (Chas. F. Edwards, mgr.): Baltimore, Md., 19-24, Allentown, Pa., 26, Reading 27, Harrisburg 28, Altoona 29, Johnstown 30.
COLLEGE GIRLS (Max Spiegel, mgr.): Cincinnati, O., 18-24, Louisville, Ky., 25-Oct. 1.
COLUMBIA (Frank Logan, mgr.): Louisville, Ky., 18-24, St. Louis, Mo., 25-Oct. 1.
COZY CORNER GIRLS (Sam Robinson, mgr.): Washington, D. C., 19-24, Baltimore, Md., 26-Oct. 1.
CRACKERJACKS (Harry Leonl, mgr.): Milwaukee, Wis., 18-24, Chicago, Ill., 25-Oct. 1.
DAINTY DUCHESS: St. Louis, Mo., 18-24, Kansas City 25-Oct. 1.
DREAMLAND (Izzy Grodz, mgr.): Toronto, Ont., 19-24, Montreal, P. Q., 26-Oct. 1.
DUCKLINGS (Frank Calder, mgr.): Indianapolis, Ind., 18-24, Louisville, Ky., 25-Oct. 1.
FADS AND FOLLIES (Chas. B. Arnold, mgr.): Buffalo, N. Y., 19-24, Rochester 25-Oct. 1.
FOLLIES OF NEW YORK AND PARIS (E. M. Rosenthal, mgr.): New York city 19-24, Philadelphia, Pa., 26-Oct. 1.
FOLLIES OF THE DAY (Barney Gerard, mgr.): Chicago, Ill., 18-24, Detroit, Mich., 25-Oct. 1.
GINGER GIRLS (Lou Hurtig, mgr.): Rochester, N. Y., 19-24, Schenectady 26-28, Albany 29-Oct. 1.
GIRLS FROM DIXIE (Joseph Leavitt, mgr.): Wilkes-Barre, Pa., 19-21, Scranton 22-24.
GIRLS FROM HAPPYLAND (E. W. Chapman, mgr.): Hoboken, N. J., 19-24, New York city 26-Oct. 15.
GOLDEN CROOK (James Fulton, mgr.): Detroit, Mich., 18-24, Toronto, Ont., 26-Oct. 1.
HASTINGS' BIG SHOW: New York city 19-Oct. 8.
IMPERIALS (Sim Williams, mgr.): Scranton, Pa., 19-21, Wilkes-Barre 22-24, Philadelphia, Pa., 26-Oct. 1.
IRWIN'S BIG SHOW: Boston, Mass., 19-24, New York city 26-Oct. 1.
JARDIN DE PARIS GIRLS (Will Roehm, mgr.): Chicago, Ill., 18-24, Milwaukee, Wis., 25-Oct. 1.
JERSEY LILIES (James Cooper, mgr.): Brooklyn, N. Y., 19-24, New York city 26-Oct. 1.
JOLLY GIRLS (R. E. Patton, mgr.): Brooklyn, N. Y., 12-24, New York city 26-Oct. 8.
KENTUCKY BELLES (C. E. Foreman, mgr.): Harrisburg, Pa., 21, Altoona 22, Johnstown 23, Pittsburgh 26-Oct. 1.
KNICKERBOCKER (Louis Robie, mgr.): Philadelphia, Pa., 19-24, Baltimore, Md., 26-Oct. 1.
LADY BUCCANEERS (M. Strouse, mgr.): New York city 12-24, Newark, N. J., 26-Oct. 1.
LOVE MAKERS (Sam Howe, mgr.): Albany, N. Y., 19-21, Schenectady 22-24, Brooklyn 26-Oct. 1.
MAJESTICS (Fred Irwin, mgr.): Schenectady, N. Y., 19-21, Albany 22-24, Boston, Mass., 26-Oct. 1.
MARATHON GIRLS (Phil Sheridan, mgr.): New York city 4-24, Providence, R. I., 26-Oct. 1.
MERRY MAIDENS (Edward Shafer, mgr.): Jersey City, N. J., 19-21, Paterson 22-24, Wilkes-Barre, Pa., 26-28, Scranton 29-Oct. 1.
MERRY WHIRL (Louis Epstein, mgr.): Detroit, Mich., 18-24, Buffalo, N. Y., 26-Oct. 1.
MIDNIGHT MAIDENS (Gus Hill, mgr.): Cleveland, O., 18-24, Toledo 26-Oct. 1.
MISS NEW YORK, JR. (Wm. Fennessy, mgr.): Pittsburgh, Pa., 19-24, Cleveland, O., 25-Oct. 1.
MOULIN ROUGE (Maurice Jacobs, mgr.): Kansas City, Mo., 18-24, St. Louis 25-Oct. 1, East St. Louis, Ill., 2.
PARISIAN WIDOWS (Weber and Rush, mgrs.): New York city 12-Oct. 1.
PASSING PARADE (Clarence Burdick, mgr.): Cleveland, O., 18-24, Chicago, Ill., 25-Oct. 1.
PAT WHITE'S GAIETY GIRLS (Walter Greaves, mgr.): Paterson, N. J., 19-21, Jersey City 22-24, Scranton, Pa., 26-28, Wilkes-Barre 29-Oct. 1.
PENNANT WINNERS (Bob Mills, mgr.): Cincinnati, O., 19-24, Chicago, Ill., 25-Oct. 1.
QUEEN OF BOHEMIA (Max Spiegel, mgr.): Toronto, Ont., 19-24, Buffalo, N. Y., 26-Oct. 1.
QUEENS OF THE JARDIN DE PARIS (Jos. Howard, mgr.): Philadelphia, Pa., 19-24, Brooklyn, N. Y., 26-Oct. 1.
RECTOR GIRLS (Morris Weinstock, mgr.): New York city 19-Oct. 1.
RENTZ-SANTLEY (J. E. Early, mgr.): Newark, N. J., 19-24, Hoboken 26-Oct. 1.
ROBINSON'S CRUSOE GIRLS (Chas. Robinson, mgr.): Boston, Mass., 19-24, Albany, N. Y., 26-28, Schenectady 29-Oct. 1.
ROLLICKERS (Alex. Gorman, mgr.): Boston, Mass., 19-Oct. 1.
ROSE SYDELL'S (W. S. Campbell, mgr.): Chicago, Ill., 18-24, Cincinnati, O., 25-Oct. 1.
RUNAWAY GIRLS (Peter S. Clark, mgr.): Washington, D. C., 19-24, Pittsburgh, Pa., 26-Oct. 1.
SAM T. JACK'S (Geo. T. Smith, mgr.): Newark, N. J., 19-24, New York city 26-Oct. 1.
SERENADERS (Geo. Armstrong, mgr.): Baltimore, Md., 19-24, Washington, D. C., 26-Oct. 1.
STAR AND GARTER (Frank Wisburg, mgr.): Providence, R. I., 19-24, Boston, Mass., 26-Oct. 1.
STAR SHOW GIRLS (John T. Baker, mgr.): Minneapolis, Minn., 18-24, St. Paul 25-Oct. 1.
TIGER LILIES (Wm. Drew, mgr.): Philadelphia, Pa., 19-24, Brooklyn, N. Y., 26-Oct. 8.
TROCADEROS (Chas. H. Waldron, mgr.): New York city 19-24, Philadelphia, Pa., 26-Oct.
VANITY FAIR (Gus Hill, mgr.): Kansas City, Mo., 18-24, Omaha, Neb., 25-Oct. 1.
WASHINGTON SOCIETY GIRLS (Lou Watson, mgr.): New York city 19-24, Paterson, N. J., 26-28, Jersey City 29-Oct. 1.
WATSON'S (W. B. Watson, mgr.): Boston, Mass., 12-24, Jersey City, N. J., 26-28, Paterson 29-Oct. 1.
WISE GUY: St. Louis, Mo., 18-24, East St. Louis, Ill., 25, Indianapolis, Ind., 26-Oct. 1.
WORLD OF PLEASURE (Gordon and North, mgrs.): St. Paul, Minn., 18-24, St. Joseph, Mo., 29-Oct. 1.
YANKEE DOODLE GIRLS (Sol Myers, mgr.): Louisville, Ky., 18-24, Cincinnati, O., 25-Oct. 1.

CIRCUSES.

BARNUM AND BAILEY'S: Los Angeles, Cal., 20, 21, San Diego 22, Santa Ana 23, San Bernardino 24.
HONEST BILL'S: Nemaha, Neb., 21, Shubert 22, Barada 23, Verdon 24.
MILLER BROS. 101 RANCH: Avoca, Ia., 21, Omaha, Neb., 22, Lincoln 23, Falls City 24, St. Joseph, Mo., 26-30, Kansas City 31-Oct. 2.
RINGLING BROS.: Oklahoma City, Okla., 21, McAlester 22, Booneville, Ark., 23, Little Rock 24.
SELLS-FLOTO: El Reno, Okla., 21, Shawnee 22, Ardmore 23, Denison, Tex., 24, Gainesville 26, Cleburne 28, Dallas 29, Waxahachie 30, Corsicana Oct. 1.
SPARKS, JOHN H.: Jonesboro, Ark., 21, Blytheville 22, Osceola 23.
STARRETT'S, HOWARD S.: Ridgewood, N. J., 19-24.

BANDS.

BANDA ROMA (Sig. Sirignano, conductor): Chicago, Ill.—indefinite.
BRADLEY AND NOE'S LADIES' ORCHESTRA (Winfred Noe, mgr.): Tulsa, Okla., 18-24.
ELLERY, CHANNING: Idora Park, Oakland, Cal., Aug. 29-Oct. 2.
ELMWOOD LADIES': Cooperstown, N. Y., 20-22.
KILTIES (T. P. J. Power, mgr.): New York city Aug. 1—indefinite.
NAVASSAR LADIES': Nashville, Tenn., 19-24.
WINNINGER BROS.' MARINE: Wausau, Wis.—indefinite.

MISCELLANEOUS

DODE-FISK: Las Animas, Colo., 21, Rocky Ford 22, Raton, N. M., 23, La Vegas 24.
EXCELSIOR CARNIVAL (W. S. Miller, mgr.): Yonkers, N. Y., 19-24.
GILPINS, HYPNOTISTS (J. H. Gilpin, mgr.): Bloomington, Ill., 19-24.
ITA: Kingston, Ont., 20-24.
LITCHFIELD, NEIL, TRIO: Rexboro, N. C., 21, High Point 22, Biscoe 23, Spencer 24, Weaverville 26, Canton 27, Brevard 28, Inman 29, Lisleville 30, Morven Oct. 1, Ellerbe 2, Montgomery, Ala., 19-24, Meridian, Miss., 26-30.
NORWOODS, HYPNOTISTS (M. H. Norwood, mgr.): Huntington, Ind., 19-24, Muncie 26-Oct. 1.
RAYMOND, THE GREAT: Hippodrome, Wigan, Eng., 26-Oct. 1, Belfast, Ire., 3-8.
THURSTON, HOWARD: Brooklyn, N. Y., 18-24, Worcester, Mass., 26-Oct. 1.

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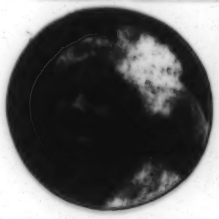
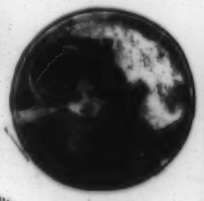


CLARA TURNER



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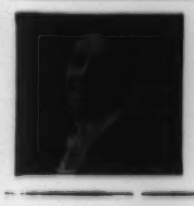

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